2011|2012 ANNUAL REPORT

MONTREAL MUSEUM OF FINE ARTS

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FINE ARTS

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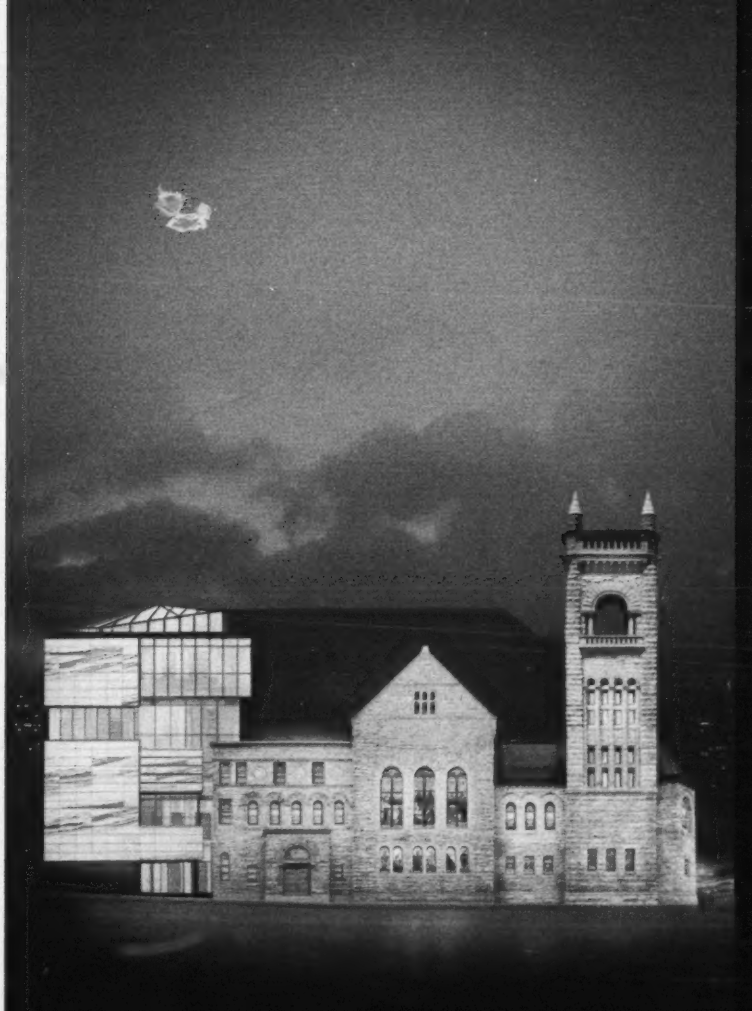


A YEAR THAT WILL GO DOWN IN HISTORY

BRIAN M. LEVITT

Chairman
of the Board
The Montreal
Museums of Fine Arts

What a year it has been! After years of gestation and development, the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art was finally unveiled. All the dreams we had cherished for so long had come true at last, and the immense task undertaken by the Museum had become real. Over 600 works of art are shown here in a wonderful setting, following a layout that places them in the context of Canada's history, enabling visitors, families, schoolchildren and tourists to better understand where we came from, and charting the way to an even better future.

To the delight of all music lovers, a new concert venue designed to the highest museological standards also opened its doors. Both the Museum's regular patrons and the wider public have flocked to the hall, which achieves a brilliant marriage of the visual arts and music. My most heartfelt thanks go to the Bourgie family – Claire and Marc, Pierre and Chantal – for their faith in us, and above all for their total commitment and enthusiasm throughout the realization of this incredible project.

At the same time, a total reinstallation of the collections in each of the Museum's pavilions was carried out. Here, **I would like to emphasize the herculean labours of our staff, who succeeded in moving, studying and restoring almost 4,000 works in a completely renovated museum.**

While all these activities were under way, our teams were simultaneously developing, producing and exporting ambitious exhibitions. Most museums close their doors during construction and reinstallation projects. However, because our institution must find its own funding, including a high percentage of its operating budget, and because we wanted to preserve offering our public the full Museum experience, we remained open to the public throughout the construction period, even though the made our teams' task much more complicated. It is an achievement of which the members of the Board, our donors, members and visitors are very proud. Once again, congratulations to everyone!

The most remarkable aspect of this whole operation was the enthusiastic public support for the expansion of "the" institution. Record attendance figures were registered for the 2011-2012 season. **Never in the history of the MMFA had so many visitors crossed the threshold. 767,096 people came to discover or rediscover the renovated Museum (203,768 more than the previous year – an increase of 36% – and a 20% increase over the previous record of 636,219 set in 2007-2008), so that we now rank second in attendance among Canada's museums.**

Moreover, the number of members reached a new high of 62,500 – compared to an annual average of 38,000 and the previous record of 44,000 in 2006 – the highest membership rate of any Canadian museum. This annual membership generated close to $1.6 million of our total revenue. $400,000 more than in 2010-2011. I thank all the VIPs, whose support for our Museum is proof of the excellence of the programming developed by our Director, Nathalie Bondil. Our exhibitions – original, yet meticulously researched – fulfil their expectations. Our privileged members also appreciate the wide variety of educational and cultural activities on offer, the reinstallation of the collections with new layouts, and unusual presentations, our growing reputation in foreign markets, the comprehensive publications we produce and our partnerships with other cultural entities. Their highly positive response encourages us to continue along these lines. It seems that, once again, through its programming, communications plan and personnel, the Museum is proving itself to be an attractive destination for both tourists and the public.

These numerous activities are primarily the result of the well-thought-out and innovative approach of our Director and Chief Curator, Nathalie Bondil, whose fifth anniversary at the head of our ever-growing institution we celebrate this year. She and her team achieve wonders, doing an enormous amount of work, unseen by the general public.

Given the magnitude of our tasks in the past twelve months and certain exceptional one-time expenses, the Museum is ending its fiscal year with a slight deficit. It is important to note, however, that this past year's four major exhibitions – *The Bronze Emperor and China's Terracotta Army*, *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, *Big Time: Celebrity in Contemporary Art* and *Lionel Feininger: From Manhattan to the Bauhaus* – grew and $1.6 million in admissions revenue (a $500,000 increase over 2010-2011). Sales of the Museum's art books practically doubled in 2011-2012, thanks in large part to the exceptional performance of the publication *Jean Paul Gaultier*. Our miscellaneous revenue was also substantially increased by the touring exhibition *Jean Paul Gaultier: From the Sidewalk to the Catwalk*. Temporary exhibitions generated a net profit of close to $250,000, as compared to a net cost of $626,000 in 2010-2011. Temporary exhibitions are always very closely monitored and adjustments are made whenever necessary to keep the net cost of the exhibitions within the Museum's financial means. **Moreover, partnership opportunities with other museums and the touring of our exhibitions internationally greatly help to improve the financial results of temporary exhibitions**, and the Museum management team is very active in this regard. I talk to and thank all our staff for having succeeded in keeping expenses down, given our economic imperatives. A special thank you goes to Paul Lavallée, Director of Administration, and Danielle Champagne, Director of Communications.

I would like to underscore the work carried out by the Museum foundation, led by President Bernard Lamarre and Director Danielle Champagne. Through its major fund-raising campaign started in 2008, the Foundation has been instrumental in obtaining major donations of money and works of art. We should recall that the vast majority of these donations are invested in funds, with a portion of the dividends paid to the Museum according to certain rules. Thanks to a new fund created with the generous support of Claire and Marc Bourgie, Claude Bruel-Bourgie, Pierre Bourgie, Hydro-Québec, Power Corporation of Canada, Telmaron (Canada) Limited, the National Bank, Pierre H. and Andrée D. Lessard, the L. Bernard Bombardier Foundation, the Museum's Volunteer Association and a donor honouring the Black-Fraser family – to all of whom I express my sincere thanks – the Museum will not have to cover the additional operating costs of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. Nathalie Bondil joins me in expressing deep gratitude for this exception of move by Raymond Bachand, backed by Christine St-Pierre and the Quebec government, to support our cultural city and the Museum. Inspired by this gift and expansion project, the MMFA will become an even more important player in Quebec and Canada's economic, cultural and tourism sectors, and will enjoy much greater prominence on the international scene.

We are all the more grateful, since these same Quebec government ministers, along with our former Premier Jean Charest, agreed to support the project to expand the Pavilion of Quebec and Canadian Art. We are also grateful to the federal government for partly contributing to the financing of our expansion project, and to the City of Montreal for its contribution to the layout of the new sculpture Garden around the Museum complex.

Since we are also looking to the future, I would like to end by expressing my gratitude to Michel de La Chevrotière, thanks to whom the almost doubled space of the new Studio Arts & Education, inaugurated in September 2012, will enable us to welcome over 200,000 visitors over the next five years, including some 100,000 schoolchildren. Education remains one of our top priorities, and the Museum will be more active than ever in this field.

Things clearly continue to hum along at the MMFA. And that's just how it should be! ■

From left to right: Minister Raymond Bachand, Brian M. Levitt, Michel Hamelin, Nathalie Bondil, Nicola Hamelin, Hélène Trudeau, Minister Christine St-Pierre and Minister Clément Pinard at the official announcement of the Museum's expansion project, spring of 2012. Photo: Natacha Gagné

A REINVENTED MUSEUM

NATHALIE BONDIL

Director and
Chief Curator
The Montreal
Museum of Fine Arts

For the historical report, which concerns the inauguration of the Museum's fourth pavilion, we invited our teams to look back and take stock of actions taken over the long term: the sum of their expertise, professionalism and commitment has helped us to achieve the "reinvented museum" we unveiled this year, from 5.5 to 11% of our collections exhibited, the complete reinstallation of all the collections[1] with literally shattered records (62,500 vs. 44,000 members in 2006 and 767,098 visitors vs. 676,219 in 2008). Congratulations to all for this unmatched energy and determination. Thank you to our volunteers and our sponsors, both private and institutional, for their unwavering support. With its 45,000 m², our Museum's complex is now the nineteenth-largest fine arts museum in North America.[2]

■ *FIVE YEARS ON…*

Ten years is a short period of time in the Museum's 150-year existence. The activities undertaken during my five years as Director represent a continuation of the hard work carried out by those philanthropists and volunteers, professionals and experts, curators, and governments who created an institution that has become over time "Quebec's largest museum,"[3] according to Premier Jean Charest (see p. 13), with an encyclopedic collection that is unique in Canada. Here is an overview of the direction we have chosen for the Museum as cause to maintain its harmonious relationship with the community that engaged, built and supports an institution whose wish I once had to be "political"[4] in the original sense of the word. A record number of memberships testifies to the loyalty of an ever-growing public: the MMFA has the most memberships of any museum in Canada, an achievement in itself, given that admission to the collection is free.

The year 2007 was fraught with risks, as we had less than twelve months in which to develop, design and produce the programme for years to come, starting with *All for Art! Our Great Private Collectors Share their Works* in December. A number of the exhibitions, most of which were produced by the Museum, were expensive, unusual, a considerable undertaking achieved in a very short space of time.

In 2008, the Museum purchased *The Ecstasy and Anxiety* at Church and our new ally, Pierre Bourgie, established the Arte Musica foundation. In terms of exhibitions, we presented a show secured at great effort, *Golden Art and Money from Tibet to Today* (Canada's first to Lanzhou), then the first retrospective on Yves Saint-Laurent, and finally *Wanted Eve: Music and Dance in Andy Warhol's Work*, created to San Francisco, Pittsburgh and Nashville.

In 2009, while work was beginning on the construction of the new Pavilion of Quebec and Canadian Art, we were presenting the first Van Dongen retrospective in North America (also shown in Barcelona), followed by a string of peace with *Imagine: The Peace Ballad of John & Yoko* (free admission), *Expanding Horizons. Painting and Photography of Americas, 19th Canadian Landscape 1860-1930* (also shown in Vancouver), and finally the first retrospective on *I. M. Winterhalter*.

In 2010, when work on the Museum's expansion project was at its height, our stained glass windows were unveiled in the exhibition *Tiffany. A Passion for Colour* (also shown in Paris and Richmond) before we hosted "*Der Blaue Reiter*," *Miles Davis vs. Jazz* and I was presented the first North American retrospective on Otto Dix, *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix*.

In 2011, we embarked on the project of reinstalling the collections while simultaneously mounting the complex exhibitions *The Wonder Emperor and China's Terracotta Army* and *The Fashion World of Jean Paul Gaultier*, the first retrospective devoted to the designer (now travelling to Dallas, San Francisco, Madrid, Rotterdam, Stockholm and New York…). In the fall, we unveiled the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the new Bourgie Concert Hall, and the reinstallation of all the collections was almost completed.

The Museum continued to develop, produce and export ambitious exhibitions with the same teams and at the same time as it expanded: 4,000 works were studied in the context of a total reinstallation of the collections in each of the pavilions.

The policies and programming we have initiated are geared towards attracting a younger and wider public while maintaining an educational and innovative approach supported by scholarly publications on both the collections and the exhibitions: we are redrawing the Museum's international profile, with our exhibitions *Gaultier* on fashion (*Yves Saint Laurent, Denis Gagnon, Jean Paul Gaultier*) – its success in Montreal, UNESCO City of Design – the incredible fun of music in original exhibitions (*Stardust Lee, Imagine, the Avant Main*, and *Signed Zhongxi*) this past year) and our opening up to world cultures (*Cobalt, China's Terracotta Army* and *Red Flags*), along with the recruitment of curators of pre-Columbian and Asian art, are all factors that explain the Museum's present popularity. We reach a broader audience thanks to innovative and multidisciplinary programming that goes beyond the walls, with bold exhibition designs and a wealth of educational resources.

Developing and constructing liberal synergies, honed towards strong values – relevant, altruistic, inclusive and unifying – focused on educational, cocreative initiatives and socially useful actions are at the core of our philosophy in 2009, the expanded display of contemporary art through a doubling of the exhibition space for the collection, an annual rotation of works and the opening of a large gallery, the Contemporary Art Square, underscore the Museum's status in the city as an open room. Our policy of free admission to today's artin the long term programming, or the Square Pierre Dorion, Master Beco-legend, Serge Murphy, Denis Gagnon and Dorothée Audibert). Add we Labs to major exhibitions (*e-art: New technologies and Contemporary Art*, *The Artistic Heritage of the Montreal Subways* and *All for Art! in 2007*, *Imagine* in 2009 and now *Big Bang* in 2011) draws very diverse audiences.

This policy of openness includes connecting with the city's cultural sector. The Museum wishes to be a partner rather than a competitor, to help promote Montreal, Cultural Metropolis, by working with the Cinémathèque québécoise, Les Grands Ballets canadiens, the Théâtre du Nouveau Monde, the Grands Ballets, the Opéra de Montréal, as well as the Jazz and Just for Laughs festivals, FIFA, the Fondation Daniel Langlois and Cirque du Soleil. The city's music professionals are among our partners more as a result of our new musical location with the Arte Musica foundation in residence at the Museum and the new Bourgie Concert Hall. Lastly, with the creation of an Education Committee in 2010, the expansion of our educational facilities thanks to a gift from Michel de la Chenelière, and the creation of new resources and partnerships with schools and universities, our goal for the next five years is to double annual attendance at our educational programmes from 100,000 to 200,000 participants.

■ *2011: A HISTORIC YEAR*

The most remarkable event in the Museum's history since 1991, when the Jean Noël Desmarais Pavilion opened, is – twenty years later – the inauguration of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, with its new concert hall, and the almost complete reinstallation of the collection. During the summer preceding the inauguration, the Museum was in a phase of peak activity, some of whose highlights follow:

Quebec and Canadian art was in the spotlight last fall with the opening of the new pavilion, which elicited praise from government officials and specialists alike. This project, at once sophisticated and ethical, finally shows to what large the Museum's exceptional collection, which on this occasion was re-curated, restored, studied and photographed. The country's art history has thus been reconceptualized in a structured and moving presentation offering everyone a "memory theatre" accompanied by a subtle and consistent layout developed with Daniel Castonguay, a fine, innovative museographe-producer with the archives of CBC/Radio-Canada thanks to the support of Hydro-Québec, and a beautiful scholarly publication produced under the generous leadership of Laurence Des Rochers and a critical team of researchers led by Stephen A. Jarvis (Emily Dunlop and the Museum's Volunteer Association).

The Museum's friends, curators and collectors, are prestigious guests from the worlds of politics, the arts, science, business and tourism attended the opening events, their words of praise, notably those of Premier Jean Charest, the Minister of Culture Christine St-Pierre, Mayor Gérald Tremblay and Phyllis Lambert, went straight to the heart (see p. 13). We would like to stress the truly enlightened and essential support provided by Quebec's Minister of Finance, Raymond Bachand, to the project; he ensured its completion and helped for turning Montreal into a shining cultural capital. Finally and foremost, I would like to recall for posterity his exceptional contribution made by the Bourgie family – Claire and Marc, Claude and Pierre – supported by the inspired vision of them and the enthusiastic support of Isabelle Lapacé, an innovative vision enabling us to see today a new fifth wing for the Museum. I would also like to thank Bernard Lamarre, president of the Museum foundation, and Brian Levitt, the Museum's Chairman of the Board, for their enlightened ideas and their long-term philanthropy, and all the great donors who supported us with their outstanding generosity.

I would like to stress the extraordinary work carried out by all the Museum's employees, on time and on budget, under extreme pressure. In particular, would like to thank the following department heads and each member of their teams. Paul Lavallée, who brilliantly oversaw the pavilion' contribution to the whole performing his other essential duties, such as renewing the collective agreement and managing budgets thanks to the support of Eric Ménard, as well as the implementation of new technologies – including web, which is now available throughout the Museum thanks to Bell – with the expert support of Carlton Bouchard, Sandra Gagné, Head of Exhibitions Production, who carried out a gigantic task by supervising all the new installations designs and details, including the reinstallations of a few thousand works, in addition to some major exhibitions, such as *Jean Paul Gaultier* in Montreal with Thierry-Maxime Loriot and *Alex Mitchell Live*, which travelled to Nashville in the summer of 2011. Jacques Des Rochers in particular, but also all the curators who prepared their sections into these new presentations: Stéphane Aquin, Diane Charbonneau, Anne Grace, Hillard T. Goldfarb, Ronald Hogue, Victor Pimentel and Laura Vinci; Danièle Archambault at Archives for training organ and the production of thousands of photographs and didactic texts, in collaboration with Yvonne Dery at the Library; Richard Gagnier at Conservation for giving a new lease on life to so many paintings, frames and objects from the collection; Francine Lanoie in Rubrights, where they produced a three-volume work on the collections, a feat unprecedented in the Museum's History; Raoul Normandin for the hosting and co-ordination of mass travelling exhibitions; Jean-Luc Murray, who tackled the education construction project with great enthusiasm; Tanya Mailhiot of Technology and Auxiliary Services, who carried out the restoration of all the public spaces, other than the galleries, in addition to many other duties; Flavie Lehmuth, who succeeded in obtaining grants, which were of particular importance in the reinstallation of the collection, and Michelle Pelland, whose skill and perseverance enabled us many remarkable gifts; Jean-Sébastien Bélanger, who has seen Museum membership reach new heights; Emmanuelle Chaulet, who juggled with words and images in a multitude of public texts to very tight deadlines; Suzanne Boisvenu and Olivier Millet, whose team welcomed hundreds of thousands of visitors to the Museum; and last but not least, Danielle Champagne, who, with support from Sabrina Marchand, Lyne Bouchard and Geneviève Labelle, orchestrated the festivities and marketing campaigns for this outstanding season. Without the hard work and dedication of all these teams, it would have been impossible to carry out the Museum's incredible re-arrangements in such a short time.

I would also like to express my boundless gratitude to the hundreds of volunteers who fill the Museum with extraordinary energy and passion. Their contribution is truly invaluable. ■

1. Only the galleries of Modernism in Archaeology, inaugurated in 1964, and the Napoleon gallery, inaugurated in 2006, were not modified.
2. Association of Art Museum Directors (AAMD), 2010 Survey of Museums.
3. Nathalie Bondil was appointed Museum Director in January 2007.
4. In fact, the larger mandate in Quebec by virtue of its cultural specificity. Museum of Civilization in Quebec City, or the Quebec wing of the Canadian War Museum in Ottawa.
5. Refusing to public offers, visitors to events Greek music "classic".

THE MUSEUM UNVEILS ITS NEW PAVILION OF QUEBEC AND CANADIAN ART

After many months of major work, construction of the Claire and Marc Bourgie Pavilion and restoration of the 1894 heritage church, which has been converted to a 444-seat concert hall, have been completed. The Museum, which celebrated its 150th anniversary in 2010, has expanded once again, thanks to the unwavering determination of the Museum's former President, Bernard Lamarre, who initiated the project, and Brian M. Levitt, the current Chairman of the Board. Both the schedule and the budget have been respected. The Museum's curators, led by Nathalie Bondil, have finished installing 600 works distributed over the fourth pavilion's six floors, more than doubling the area devoted to Quebec and Canadian art. The Museum is now presenting a unique and coherent look at the history of Quebec and Canadian art. With admission and audioguides free of charge at all times, the new Claire and Marc Bourgie Pavilion gives thousands of visitors an opportunity to learn more about this heritage. And the Bourgie Concert Hall helps spark a new dialogue between the visual arts and music.

SAVING A HERITAGE MONUMENT

The innovative expansion project includes a heritage building, the Erskine and American Church, deconsecrated in 2004 and acquired by the Museum in 2008. With the acquisition, the Museum embarked on a project that is unique in Canada: on one hand, a pavilion with a resolutely contemporary look; on the other, a concert hall in a Romanesque Revival building over a hundred years old. Joining the two buildings together made it possible to preserve a national historic site.

The project, which called for an ingenious design, was assigned to Provencher Roy + Associés Architectes, and led by Claude Provencher and Matthew Greulich. Pomerleau oversaw the vast building site, on which 450 professionals and craftsmen worked. Not only is the museum function an ideal fit with the church, giving it a new life, it also makes it possible to conserve a Canadian architectural treasure.

A COMPLEX HERITAGE RESTORATION

Saving the Erskine and American Church was central to the Museum's expansion project. Far from being the least expensive option, the responsible and heritage solution proved to be more arduous than building a new structure. It is important to point this out, as one might assume the exact opposite in the case of an existing building.

The building's architecture echoes the massive, powerful style of early Medieval churches. This building, designed by Montreal architect Alexander C. Hutchison and inaugurated in 1894, is a rare example of the Romanesque Revival style in Montreal. The church is notable for its imposing façade, an ingenious construction of heavily rusticated grey limestone and lavishly sculpted brown Missisquoi sandstone, which make it a unique composition in Montreal. By the end of the project, each of the stones will have been restored and cleaned. The majestic dome characteristic of the Byzantine style is also very unusual in Montreal churches.

ATTENTION TO ARCHITECTURAL HARMONY

There is something utterly unique and original about the Museum's architectural evolution. While most museums in Europe and North America are located in homogeneous, contiguous spaces, the MMFA has developed as a series of pavilions, a concept that has shaped its personality and its image. For more than 150 years, the Museum has developed and expanded, pavilion by pavilion, like a small city within the city. In a broader sense, as an overview of Montreal's architectural history, the Museum consists of a group of buildings that attest to the city's architectural diversity.

Despite what may at first appear to be a rather architecturally eclectic complex – four pavilions, four very different eras and with different structures – attention to the architectural harmony between the new pavilion and the other pavilions was an imperative from the outset and an essential requirement for Provencher Roy + Associés Architectes. They had a fond memory that, although specific to the new contemporary section, were also consistent with the existing church and with the Museum's other pavilions.

The white marble used for the Michal and Renata Hornstein Pavilion (architects: Edward & W. S. Maxwell) and the Jean-Noël Desmarais Pavilion (architect: Moshe Safdie) was the ideal choice for the exterior of the new pavilion, thereby completing a trilogy with the existing buildings and forming a coherent whole. A "fresco" of 1,500 sheets of white marble covering the outer walls of the Claire and Marc Bourgie Pavilion was installed so that the veins in the marble form a cohesive pattern, creating a stone mural. True, twenty-seven successive cuts from sixteen blocks originating in the same wall of the quarry reproduce the same configuration of veins twenty-seven times.

The Museum offers its special thanks to the Government of Quebec for its solid support of the project. $39.4 million and to the Government of Canada ($11.5 million) and the City of Montreal. the Museum offers its deepest gratitude to all those who contributed, notably Hydro-Québec, Power Corporation of Canada, Bombardier Canada Limited, the Molson Brewery, Pierre M. and Andrée D. Lessard, the J. Armand Bombardier Foundation, as well as a donor honouring the Bluck-Bauer family and the Museum's Associates of Volunteer Guides. Museum management would also like to thank Claire and Marc Bourgie, as well as Pierre Bourgie and Claude Bourgie Borel, for their extraordinary generosity from the project's very beginning, which illustrates their passion for art and the importance they place on culture in Montreal. ■

DANIELLE CHAMPAGNE
Director of Communications

Nowadays, I think that we have to ensure meaningful integrations of buildings... but such attempts must be contemporary, respectful and characteristic of their time. The example of the pavilion incorporating Erskine and American Church belongs to this new trend.

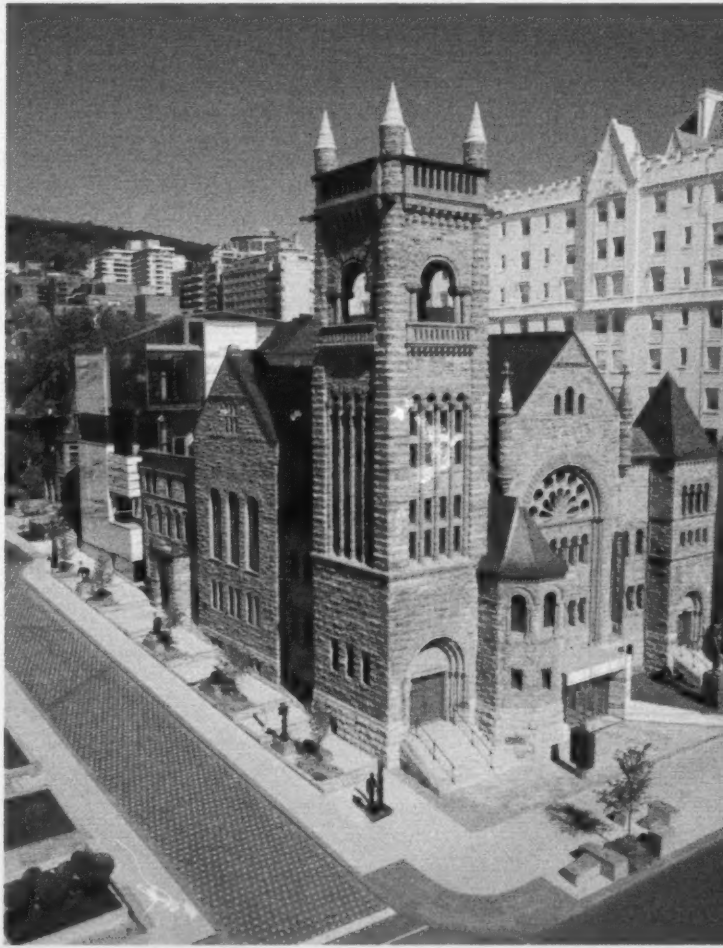
– Claude Provencher, Architect

This choice by the Museum is a major initiative to beautify our city. It is also an architectural conversion we hope will serve as an example internationally, as very few projects like this have ever been realized.

– Nathalie Bondil, Museum Director and Chief Curator

The marble isn't installed on the façade like a skin, but like actual clothing.

– Matthew Greulich, Architect



The new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and Sculpture Garden. Photo: Richard Hoogstins.

HISTORY OF THE NEW CLAIRE AND MARC BOURGIE PAVILION

PRINCIPAL CONTRIBUTORS

PROJECT MANAGEMENT AND IMPLEMENTATION
The Montreal Museum of Fine Arts, under the direction of Paul Lavallée, Director of Administration, assisted by L. Pierre Gosset, engineer and project manager.

ARCHITECTS
Provencher Roy + Associés Architectes, under the direction of Claude Provencher and Matthieu Gauthier.

ENGINEERING
Building: Nicolet Chartrand Knoll Limited
Electromechanical Systems: LEMAYBO, a subsidiary of Groupe S.M. International
Electricity: Groupe Conseil BERMAN inc.
Conservation and restoration of the existing envelope: Dutheuwes & Hill / DH Architecture & Design.

MANAGING CONTRACTOR
Pomerleau

GALLERY LAYOUT
Under the direction of Nathalie Bondil, Director and Chief Curator; Jacques Des Rochers, Curator of Quebec and Canadian Art, with the assistance of Anne Grace, Curator of Modern Art, and Stephanie Aquin, Curator of Contemporary Art.

INTERIOR
Under the direction of Sandra Gagné, Head of Exhibitions Production.
Claire and Marc Bourgie Pavilion: Daniel Castonguay, designer; Bourgie Concert Hall: Lise Vernes, Lemay / DH Architecture & Design; conservation and restoration of the interior structure of the church: Christiane Michaud, consultant for the choice of colours and textiles; GID Multimedia, consultant for the acoustic treatment, development, stage and electronic equipment, stage lighting and renovation design; Legault Gendron, consultant for acoustics; Michel Gallant, designer of removable seating.

RESTORATION
Under the direction of Richard Gagnier, Head of Conservation – Works of Art, The Museum's Conservation Department; Cambior inc. consultants du Québec and private consultants.
Stained Glass: Atelier Le Pierre de Lune (François Saliba and Thomas Beloit), Montreal, in collaboration with Rosalind Pepall, Senior Curator of Decorative Arts.

SOME STATISTICS

TOTAL COST FOR THE PROJECT
$42.4 million, including $41.1 million for the construction of 5,381 square feet, an exceptionally low cost for such a project, with $35.4 million in financing from the Quebec government and $3.6.5 million from the Canadian government, supplemented by private donors ($1.4 million).

CONTRIBUTIONS FROM THE PRIVATE SECTOR (INDIVIDUALS AND CORPORATIONS)
$10.5 million, including $6.1 million for other related costs (purchase of the church, restoration of the stained glass windows, acquisition of the equipment for the pavilion and concert hall) and $20.8 million for the establishment of a self-financing fund to cover annual operating costs and musical programming. The contribution from the private sector represents 66% of the project's total production and operating costs.

TOTAL SURFACE OF THE MUSEUM
45,000 square metres, distributed over four pavilions (Michal and Renata Hornstein, Liliane and David M. Stewart, Jean-Noël Desmarais, Claire and Marc Bourgie), including 10,900 square metres of gallery space.

SURFACE OF CONSTRUCTION
5,865 square metres, including more than 2,000 square metres dedicated to exhibiting Quebec and Canadian artworks, increasing the space allocated to works from our heritage by 50% and the total gallery space by 20%.

- There are **444** seats in the Bourgie Concert Hall.
- There are **600** works presented over six levels.
- **12,690** hrs have been spent restoring works of Quebec and Canadian art.
- There are **946** reinstalled stained glass windows, including 811 that have been restored.
- Half a million dollars and **5,880** hours have been spent restoring the heritage Tiffany stained glass windows.
- **458** professionals worked on the construction site.

KEY DATES

1894
The Erskine Church, built by Montreal architect Alexander C. Hutchison in a Romanesque Revival style, is inaugurated.

1934
Two Presbyterian congregations merge, the church adopts the name Erskine and American.

1937-1938
An interior remodelling programme in the Arts and Crafts style is carried out by Montreal architects Percy L. Nobbs and George T. Hyde. Twenty Tiffany windows, created by Louis C. Tiffany's famous New York studios for the American Presbyterian Church (today Dawn Hall), are installed and the church's name.

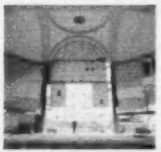
1990
The Church is designated a national historic site by the Historic Sites and Monuments Board of Canada.

2004
The church closes and is deconsecrated.

2008
The church is acquired by the Museum.

January 2009
Construction begins.

September 2011
Inauguration of the new Claire and Marc Bourgie Pavilion and the Bourgie Concert Hall.



Images of the construction of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, with the restoration of the Erskine and American Church, which became the Bourgie Concert Hall. Photos: Bernard Vaugeois and Pierre Soucy

AWARDS AND HONOURS

GRANDS PRIX DU DESIGN

- 2011 PROJECT OF THE YEAR
- BEST PUBLIC BUILDING – PUBLIC PLACES AND INSTITUTIONAL SPACES CATEGORY

As part of the 9th edition of the Grands Prix du Design, a competition that recognizes the exceptional work of Quebec designers and architects in the fields of interior design and product design, Provencher Roy + Associés Architectes was crowned twice for their architectural work on the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art at the Musée...

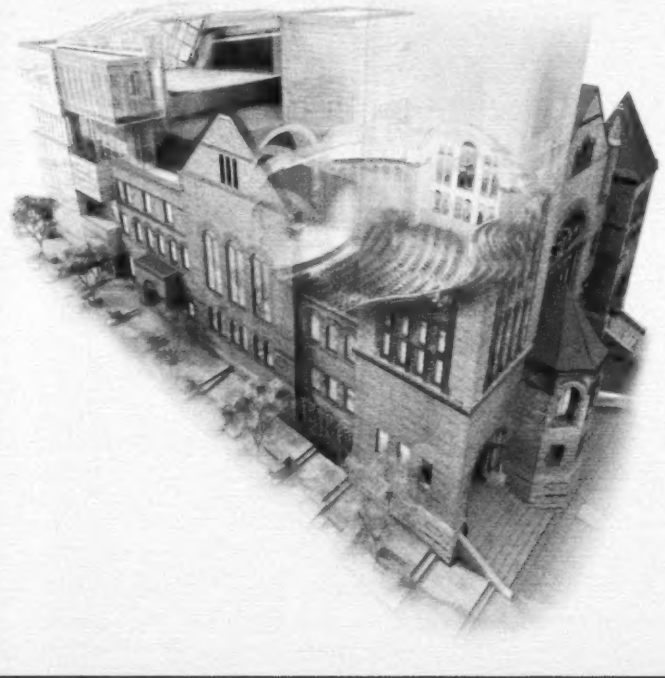
IDU INSTITUT DE DÉVELOPPEMENT URBAIN DU QUÉBEC

- 2011 REAL ESTATE AWARDS OF EXCELLENCE – COMMERCIAL CATEGORY

Provencher Roy + Associés Architectes, de la responsable for [illegible] stained glass and Erskine and American Church into a Pavilion of Quebec and Canadian Art, was recognized for the expert care, architectural vision, the exceptional urban insertion and the [illegible] future of this architecture design to the pavilion. The jury particularly appreciated the firm's commitment to preserve and restore, while still respecting the principles of naturalness & development.

- 2010 AWARD OF MERIT

One of only two Canadian award programmes exclusively devoted to architecture, the Canadian Architect Awards of Excellence is a prize that recognizes projects. The jury [illegible] Award of Merit [illegible] to remember the + Associés Architectes for the Pavilion of Quebec and Canadian Art at the Montreal Museum of Fine Arts.



BOURGIE HALL'S INAUGURAL SEASON

45,000 CONCERT-GOERS ATTENDED 143 CONCERTS

The crowds are already jostling at the doors of the new Bourgie Concert Hall.

– La Presse, June 7, 2011

Bourgie Hall is small but sonorous... [an] acoustically rich venue.

– The Gazette, June 8, 2011

Bourgie Concert Hall: a unique, popular draw.

– Radio-Canada.ca, June 9, 2011

In early September last year [2011], no one had yet set foot inside the Bourgie Concert Hall. Today, the venue has become such a familiar part of Montreal's music landscape, it seems like it's been there forever. In its first six months of operation, the hall has gotten top marks for functionality and acoustics. Piano and voices sound equally good.

– La Presse, March 3 and 4, 2012

In less than a year, Bourgie Hall has become an integral part of Montreal's musical landscape, uniting the public and musicians in their appreciation of its beauty and ideal acoustics for chamber music. The Arte Musica Foundation just completed its fourth year of activities at the Museum. In addition to developing and promoting the Museum's musical programming, the Foundation manages Bourgie Hall and offers front-of-house, ticket and logistics services to the Hall's users.

During the 2011-2012 season, the Foundation presented 78 concerts in Bourgie Hall, including 52 public concerts, 18 school matinees in collaboration with Jeunesses Musicales du Canada, as well as 7 private concerts offered to the Museum's various clienteles, such as community organizations participating in the "Sharing the Museum" programme, volunteers and employees. In addition, 15 free lectures were presented to 2,519 people in the Maxwell Cummings Auditorium on a wide range of "70 people per lecture), as well as seven films and three courses, for which fees were charged, for a total of 103 musical events presented by the Arte Musica Foundation at the Museum.

Public concerts, often in connection with the Museum's programming, were divided into seven series:

- Inaugural concerts from October 11 to 23 (5 concerts + 3 for Museum VIPs)
- "Rencontres Caméristes," in collaboration with the UMM (7 concerts)
- "Musica 5 à 7" (10 concerts)
- "Musica 3pm by Sundays" (5 concerts)
- "Les Violons du Roy" (4 concerts)
- "A Fugue at the Museum" festival, presented in collaboration with the exhibition *Leonid Pasternak: From Materialism to the Bauhaus* (6 concerts)
- "A Holiday Interlude" (2 concerts)

These concerts were co-produced with Montreal musical organizations, and two concerts were given in conjunction with the exhibition *Big Bang*. In addition, the Foundation commissioned two musical works. One by young Quebec composer Maxime McKinley, *Hommage à Louis C. Tiffany*, for four trumpets and four trombones, presented six times during the inaugural concerts given September 26 to October 6, 2011, and one by legendary American composer Elliott Carter, entitled *Dialogues*, for piano, cello, trumpet, horn, trombone, percussion and piano, performed September 28 and October 11, 2011, and conducted by Jean-François Rivest.

Some statistics: 35% of the public concerts presented by the Arte Musica Foundation were sold out, with an average attendance of 82%. The school matinees and shows for young audiences attracted 6,658 people (almost 15% of audiences). Museum VIPs accounted for 42% of audiences.

Mindful of ensuring accessibility for the greatest number, the Arte Musica Foundation offered an affordable price range for all its concerts, with the average price of a ticket coming in at less than $30. In addition, the Foundation offers VIP members a 15% discount on all its concerts.

It must also be noted that Bourgie Hall's musical offering included 65 concerts presented by 18 organizations and ensembles who rented the Hall at very reasonable rates, in keeping with the Arte Musica's philosophy of accessibility:

- André Turp Musical Society (1 concert)
- Angelo Dubeau & La Pietà (1 concert)
- Appassionata, chamber orchestra (2 concert)
- Arion Baroque Orchestra (15 concerts)
- Ensemble Caprice (3 concerts)
- Les idées heureuses (3 concerts)
- I Musici de Montréal Chamber Orchestra (13 concerts)
- McGill Chamber Orchestra (3 concerts)
- Mitsuhiro Ikuhi, violin (2 concerts)
- Montreal Chamber Music Society (6 concerts)
- Montreal Chamber Orchestra (4 concerts)
- Montreal Classical Society and Guest Guitar Event (3 concerts)
- Montreal International Musical Competition (9 concerts)
- Le Nef (2 concerts)
- Nouvel Ensemble Moderne (2 concerts)
- Pentaèdre (1 concert)
- Trio Grau Cala, Conseil québécois de la musique (1 event)

In short, a total of 143 concerts were presented in Bourgie Hall between September 26, 2011, and June 11, 2012. During this period, more than 45,000 admissions to Bourgie Hall were tabulated, making it one of Montreal's prime music destinations and a major reference point for concert music in the city. ■

ISOLDE LAGACÉ
General and Artistic Director
Arte Musica Foundation

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Photo: Pierre-Luc Roy • Amuse-Architecture

5
Photo: Marc Cramer

BOURGIE HALL

The nave of the Erskine and American Church has been restored and transformed into a 444-seat concert hall – Bourgie Hall – as well as an exhibition space for the presentation of the Museum's collection of stained glass windows, which are unique in Canada. The architecture and Tiffany windows are the subject of tours given by the Museum's volunteer Guides and an integral part of the audiovisual gallery to visitors free of charge at all times. More than a hundred concerts are presented in the concert hall every year, along with a vast array of educational and cultural activities associated with music and the fine arts, screenings of HD films and special events. Its size makes it perfect for chamber groups and other small ensembles such as string orchestras. The repertoire ranges from early music to contemporary fare, including jazz and world music, to give audiences access to a wide range of musical experiences related to the Museum's encyclopedic collection. The hall is named in honour of Pierre Bourgie, the patron and the mastermind behind the Arte Musica Foundation, in residence at the Museum since 2008.

The quality of the already renowned acoustics has been improved by specialists in the field and the addition of a bass shell over the stage like enhances the hall's sound quality. The hall has 311 removable seats on the orchestra level and 133 seats using the original pews, now with cushions, on the balcony. Bourgie Hall is professionally equipped (soundproofing and lighting, shelving rooms, rehearsal hall) and boasts two new Steinway pianos, two Hamburg, a Yamaha and a chamber organ with fourteen stops built by Montreal-based builder Helmuth Wolff.

The Museum and the Arte Musica Foundation would like to acknowledge the Museum's Association of Volunteer Guides, as well as TD Bank Group, proud partner of music at the Museum. The Arte Musica Foundation's musical programming and matinee support from a donor honouring the Bloch-Bauer Family.

THE INAUGURATION OF THE CLAIRE AND MARC BOURGIE PAVILION OF QUEBEC AND CANADIAN ART

It took in the presence of Quebec Premier Jean Charest, Raymond Bachand, Quebec's Minister of Finance and Minister of Revenue, Senator Pierre-Claude Nolin, Gérald Tremblay, Mayor of Montreal, and hundreds of donors, including the members of the Bourgie family, artists, business leaders, representatives from the visual arts, music and tourism, Museum members and the general public that the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the new Bourgie Concert Hall were unveiled on September 26, 27 and 28, 2011.

A WORD FROM JEAN CHAREST PREMIER OF QUEBEC

Culture in all its permutations is part of our daily life and defines us individually and collectively. Our heritage, values, ideas, and way of living and being find energy and expression through the talent of artists and creators of all kinds. For more than 150 years, the Montreal Museum of Fine Arts has been the custodian of exceptional works of art and immeasurable cultural wealth.

With the inauguration of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, Quebec's largest museum has added a unique facet to its many features. Contained within the walls of a meticulously restored heritage building are hundreds of works of art by our most eminent artists, dating from New France to the present, housed in six spacious galleries that pay tribute to the history and development of Quebec and Canadian art.

Kudos to the marvellous team of the Montreal Museum of Fine Arts, to the dedicated project team, and, of course, to the Bourgie family, without whom this architectural undertaking would not have been possible, and to anyone who contributed to it in any capacity.

A WORD FROM CHRISTINE ST-PIERRE QUEBEC'S MINISTER OF CULTURE, COMMUNICATIONS AND THE STATUS OF WOMEN

The Montreal Museum of Fine Arts has been part of our cultural landscape for more than a century and a half. It is an indisputable leader among Québec museums. The recent construction of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and restoration of the 1894 heritage church, which has been converted into a concert hall, have infused the museum with a new sense of inspiration. The artisans behind the successful expansion carried out the innovative project with flair, crafting a concept that masterfully blends visual arts and music.

This year, as we celebrate the 50th anniversary of the Ministère des Affaires culturelles, now the Ministère de la Culture des Communications et de la Condition féminine, I salute those who, through their hard work and dedication, helped preserve a historic building — an irreducible legacy for current and future generations.

A WORD FROM GÉRALD TREMBLAY MAYOR OF MONTREAL

The Montreal Museum of Fine Arts is expanding, changing, growing richer, much in the image of our modern metropolis. It is exciting but it is kept its promise. With the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the Bourgie Concert Hall, the Montreal Museum of Fine Arts now has added means to promote culture, while securing our city's artistic heritage.

After 150 years of existence, the Museum of Fine Arts has become one of Montréal's cultural landmarks. Montrealers can be proud of this complex. Warmest thanks to Bert and Lamarre, a great visionaire and a great builder, who was the instrument behind this project, as well as to the Board of Trustees, and its Chairman, Brian Levitt, for his perseverance. Many thanks also to the Museum Director, Nathalie Bondil, and to all the employees of to have made this possible.

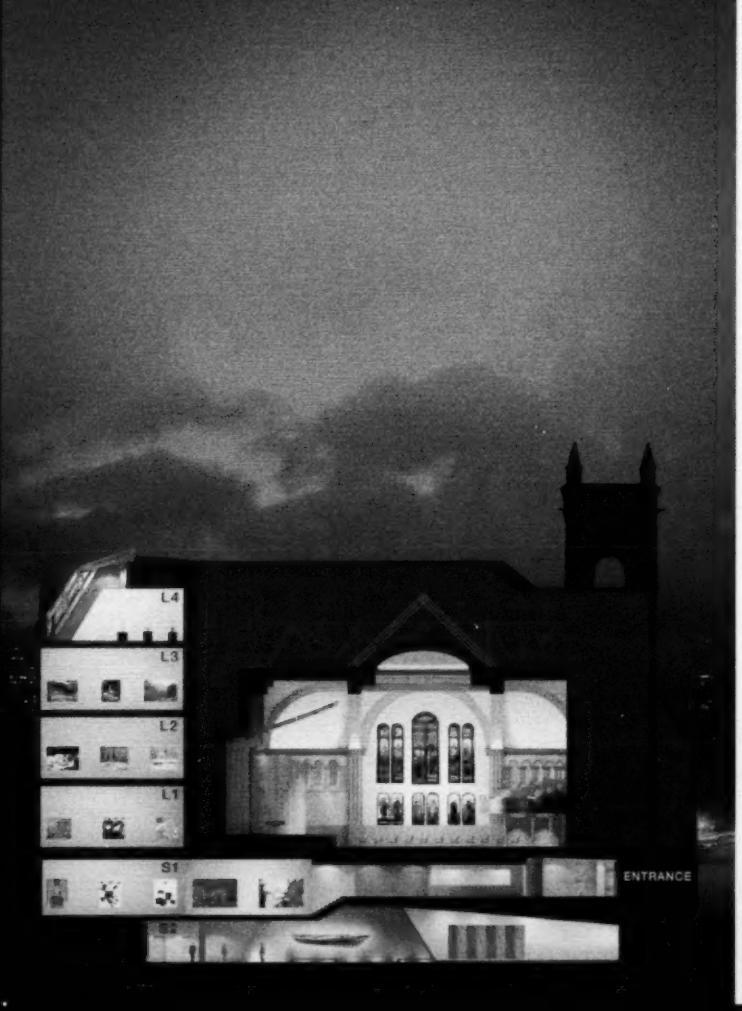
Congratulations to the artisans who believed in this pavilion and concert hall, and to Provencher Roy + Associés Architectes, working under the leadership of Claude Provencher and Michel Gauthier. Our appreciation also goes to the Gouvernement du Québec, and the Government of Canada, as well as to the key players and firms who have made this project a major success.

I truly wish that Montrealers and visitors will come and discover, again and again, the wonderful space dedicated to the visual arts and music.

A WORD FROM PHYLLIS LAMBERT FOUNDING DIRECTOR AND CHAIR OF THE BOARD OF TRUSTEES CANADIAN CENTRE FOR ARCHITECTURE (CCA)

The Canadian Centre for Architecture congratulates the Montreal Museum of Fine Arts on the creation of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. With this museological achievement, Nathalie Bondil and her collaborators have brought new means of and coherence to all of the Museum's collections and exhibition spaces.

A big thank you for this exceptional enrichment of the cultural life of Montreal. ■



REDISCOVERING THE COLLECTION OF QUEBEC AND CANADIAN ART

2,000 m²
devoted to the presentation of Quebec and Canadian art – an increase of 50% for works from our cultural heritage

600 works on 6 levels

Every fabled city, whether we live there or just visit, reveals itself in part through its art galleries. Collections of local art are especially rewarding, because they shed light on unique and little-known aspects of the society in question. The Montreal Museum of Fine Arts has matured enough to provide a rich, complex overview of the riches that brought it into being. The panorama is now on full display in the new galleries of the Quebec and Canadian art collection in a six-level pavilion, designed to facilitate a reading of the development of the art history from here, its major historical stages and its principal works.

This collection has been considerably enriched over the past few years in order to address the gaps while consolidating the note worthy ensembles – think of its first **rare and little-known works**, as well as some that are quite renowned, were thereby added **to our holdings, from which we selected several items, little or never before seen, to exhibit. A large number of these works**, as well as their frames, **were restored. As a result of this selection, major documentary research was undertaken, which also led to the publication of the first major work on the history of art seen through the prism of our collection**.

At the heart of this voyage through history, we must underscore the rightful place we wanted to allot to First Nations art, by acquiring early, precious artifacts, of which our collection was devoid, as well as works both modern – Morrisseau and contemporary – Myre, Jurgen, Monkman – which provide a retrospective view of and a critical stance on art history. Moreover, the commission of a large-scale work by Monkman enabled us to introduce the colonial period through a re-visioning of the First Contact between Euro-Canadians and the Amerindians. The image of First Nations – whether documentary, picturesque or romantic – as well as the importance of their culture as a subject – is the affirmation of modernity, as portrayed by our artists, also punctuates the gallery installation, now enriched by a marked focus on identity, which had previously been hidden.

The incomplete representation of early Canadian art – from the seventeenth and eighteenth centuries – also led us to acquire some never-before-seen works by Frère-Luc and Beaucourt, on which research has shed new light. Over the years, several overtures to religious communities facilitated the gift of significant and little-known works – such as Vallé – or endowed works – such as the precious Sacred Heart altar from the Grey Nuns of Montreal's General Hospital, by Philippe Liebert. We also negotiated the long-term loans of exceptional works from the Catholic Archdiocese of Montreal, such as the fine reliquary from the French Regime, which could be associated with a console in our collection obtained about 1947. The targeted acquisition programme permitted us to present for the first time the early beginnings of religious art and many of the details surrounding its production, as in the case of portraiture. Some works were also attributed, like Bowman's unusual portrait depicting a Métis woman. The same can be said of the *Last Supper* by Dulongpré, which at last re-unites the Vaudreuil collections, would serve by providing models for our artists' training.

The range of chosen themes also emphasizes the relationship between the works and the Museum's history and that of Montreal. Moreover, a narrative is spun from one work to another, or from a group of works to another, so much between the subjects depicted and the artists exhibited as between the events that gave rise to them, supported by a distinctive exhibition. For example, the presentation of a work by Jobin once, who taught the Canadian landscape artist Edson and was the first Black artist to have made the Grand Tour, also goes a nod to the targeted loan of the *Portrait of a Haitian Woman* by Beaucourt. For decades, the Spring Exhibitions of the Art Association of Montreal looked the model established by the Paris Salons, covering the walls with close-set hangings and supporting sculpture on aggregations of pedestals. Our layout replicates this evolution of taste that so marked an era, while featuring the stages of production of their works: gouache, studio painting, terracotta, pastel, bronze – of which our collection is replete. The display of graphic arts on the level devoted to the advent of modernity is predicated on the creation, during the year of the Art Association, of a print section for the exhibition of graphic arts, which is now the modern found their way into the Museum.

The attention paid to the age of the manifestos, specifically those emanating from Montreal, has finally enabled us to expand the corpus to include the Plasticiens, the collection has recently been enriched with key works by Lauzon. Long under-represented at the Museum, Riopelle now has a gallery displaying all the techniques he explored throughout his career: Inuit art, marketed in Montreal as of 1948, is associated with the modern and the contemporary, constituting an iconic aspect of Canadian art, whose richness in our pioneering collection necessitated a distinct space, while new works are regularly being offered to us by Montreal collectors.

The more recent periods, during which our artists created large-scale works of international stature, are now better represented, thanks to a vast subterranean gallery that exhibits new major gifts. This is yet another result of the consolidation: the work permitted the population's re-appropriation of a national heritage, which will continue to be enriched, in keeping with the Museum's intentions. ■

JACQUES DES ROCHERS
Curator of Quebec and Canadian Art

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Cutaway, one of the six levels of the Claire and Marc Bourgie Pavilion and Lounge Hall
Photo Provencher Roy + Associés, Architectes and Eric Brissard

UNEQUALLED CONSERVATION PROJECTS

12,610 hours
spent on the conservation of Quebec and Canadian artworks

146 stained glass windows
reinstalled, 81 of which were restored

5,000 hours
for the conservation of the Tiffany stained glass windows

In the course of the past year, the Conservation Department was mainly occupied in preparing the works selected for the new Claire and Marc Bourgie Pavilion as well as those of the collection of decorative arts and the Japanese and Chinese collections in readiness for the new presentations in the Liliane and Daniel M. Stewart Pavilion. To a lesser extent, the Department was also engaged in preparing some works from the contemporary art and European Old Masters collections to be featured in the Jean-Noël Desmarais Pavilion. These important activities had to be carried out while at the same time we were involved in the mounting of temporary exhibitions, especially in the production and touring of the spectacular show featuring *Jean-Paul Gaultier's* high fashion.

A THREE-YEAR CONSERVATION PROJECT

The major conservation exercise was the outcome of almost three years of work: preliminary examinations of most of the pieces chosen by the curators responsible for them; discussions on the condition of the works; estimates of the requirements and the complexity of the operations, given the rigid deadline; definitive and logical choices for the displays. We worked closely with the Exhibitions Production Department in order to find and use materials and mount aids of pieces for mounting that would not affect the stability or the condition of the original material of the works, while making it possible to create original presentations that visitors would enjoy. An excellent example of such realizations can be found in the Claire and Marc Bourgie Pavilion and the Liliane and David M. Stewart Pavilion: the showcases that now protect the numerous pieces of silver and jewellery from oxidation set out emitting chemicals that might accelerate tarnishing.

The conservation procedures were thus aimed at safeguarding the structural and aesthetic stability of the works selected, in terms of their appearance and surface finish. The enhancement of the paintings in the Claire and Marc Bourgie Pavilion included a great deal of in-depth historical and stylistic research on the frames. Through consultations and visits to the reserves of the Musée national des beaux-arts du Québec and the National Gallery of Canada, we succeeded in finding models for five ovolvo frames by the same artists as those in our collection. These frames were used as inspiration to create twenty-three new frames, including those for the small oil on copper by Brother Luc entitled *The Virgin Embracing Christ Crowned with Thorns* and the pastel on *Clair de la Lune* by Horatio Walker, *Harvesters at Rest* by Wyatt Eaton and *At the Theatre* by Prudence Heward. Another twenty-six frames for works by Beaucourt, Creighoff, Hamendon, Boisseau, Watson, Sunny and Brooker were cleaned and restored and their finishes heightened or modified, the task took over 1,000 hours to complete. As regards paintings, thirty-six canvases underwent major restorations. They included *Portrait of an Architect*... by François Malepart de Beaucourt, James Bowman's *Mrs. Colin Robertson, née Theresa Chaffrion* and *Montreal Cabinet: A Rock for a Fete* by Alfred Boisseau, recently acquired by the Museum.

COLLABORATIVE EFFORTS WITH OUTSIDE EXPERTS

All this conservation work could not have been carried out simultaneously without the invaluable help of numerous colleagues from the private sector and other institutions and the skills of young conservators and technicians who worked alongside our permanent team. No fewer than twenty of them co-operated with the department on specific projects that added up to more than 12,000 hours of work; thanks to our close association with other institutions, two side bas-relief panels of the Sacred Heart Altar from the Grey Nuns of Montreal's General Hospital, carved by Philippe Liébert, were re-gilded to their former glory. This work was directed by the sculpture laboratory of the Centre de conservation du Québec. Thanks to the painting laboratory of the Centre, *The Archangel Saint Michael Vanquishing Satan*, another recent gift from the Grey Nuns, was also restored. Another rewarding partnership was launched, this time with the furniture workshop of the Canadian Conservation Institute in Ottawa, where an early-eighteenth-century English vestiaire from our decorative arts collection was given back its fresh and beautiful veneer. This partnership will also enable us to restore a red-lacquer Imperial Chinese throne from the Qianlong dynasty (mid-eighteenth century) that had never before been displayed because of its condition.

146 STAINED GLASS WINDOWS IN THE NEW PAVILION

In conclusion, we must not fail to mention the major conservation project involving the stained glass windows in the Erskine and American Church, now part of the Claire and Marc Bourgie Pavilion. About 146 windows in the church contain stained glass, ranging from ample diamond-shaped panes of transparent glass and coloured geometric patterns produced by Castle & Son to religious scenes and single-figure memorials, commissioned from celebrated Canadian glassmakers like Peter Haworth and Charles Kelsey. But the outstanding feature of the Erskine and American church is undoubtedly the group of eighteen windows by Louis C. Tiffany, which includes four double-lancet windows 305 centimetres high. The operation required two years of hard work on the part of the Montreal master glaziers La Verre de Lune, under the direction of Françoise Salinas and her son Thomas Bezat. Although this work was not done to waste, it was closely monitored by the head of the Conservation Department, especially with regard to the ethics of the intervention process. It was a question of choosing a holistic approach by preserving not only the glass but also the lead and the original painting, a requirement that justified the commissioning of an outside workshop. The approach we decided on would make the cleaning and consolidation of the overall structure even more complicated, as one of the unique characteristics of the Tiffany Studios glass was the layering of coloured and textured glass to produce the shimmering colour. An additional challenge was that the backgrounds of six of the single-figure windows had been altered when the windows were moved to the Erskine and American Church. It was therefore necessary to restore them to their original appearance in accordance with the Tiffany Studios' aesthetic precepts, re-establishing the modulation of coloured spaces by inserting large sheets of the opalescent glass so characteristic of the famous studio. ■

RICHARD CAGNER
Head of the Conservation Department

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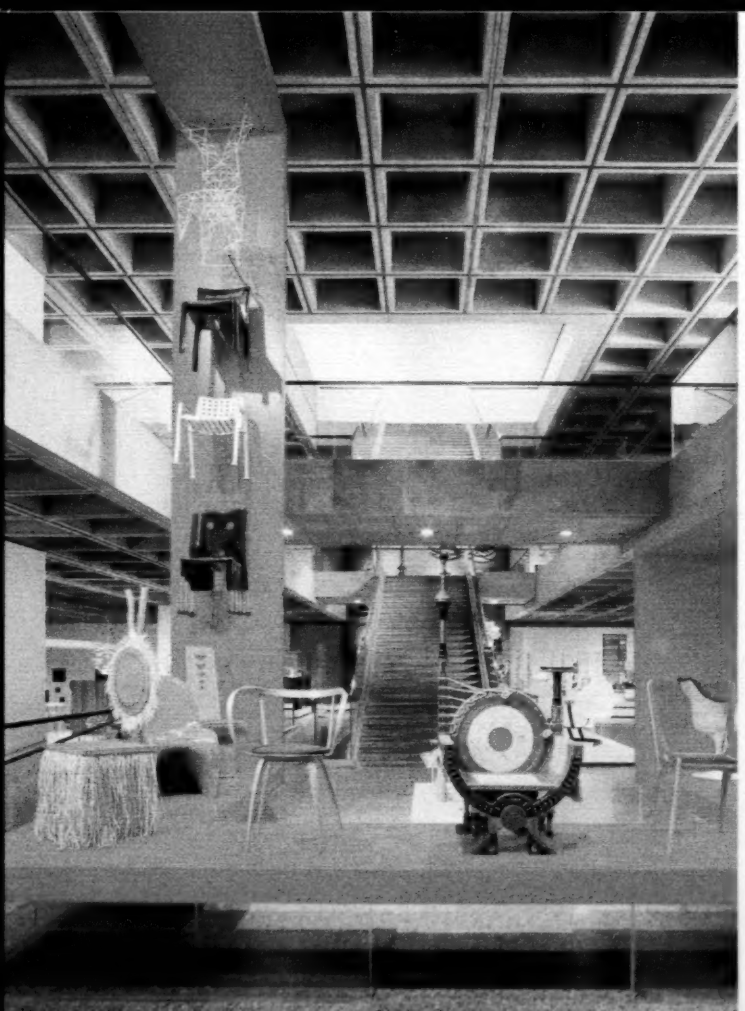
Photos by the MMFA's Conservation Department and the Centre de conservation du Québec, 2002



A "BIG BANG" IN THE MUSEUM'S COLLECTIONS

QUEBEC AND CANADIAN ART AT THE MUSEUM: NEW CENTRE OF GRAVITY

In September 2011, the Museum inaugurated the Pavilion of Quebec and Canadian Art, opening its impressive collection to the public and offering Montreal an emblematic and prominent new landmark. This new building, the Claire and Marc Bourgie Pavilion, is a fine and unique repository of this country's art. Moreover, a new important art book produced by the Museum's Publishing Department was launched to mark the occasion. Surprisingly, this volume is the first publication to cover this collection – representing a true venture of its legacy. A story from founding peoples to contemporary times is remarkable in both its selection and the written word. The 600 works exhibited in the new pavilion – accessible to the public free of charge at all times – have their own tales to tell about the rich history of the collection, of Quebec and of the vast landscape that define Canada itself. The collection has been enriched by a number of acquisitions and some commissions, including Fred Mumin's moving and spectacular painting *The King's Beavers*.

In choosing to save, restore and recycle a heritage monument of national interest, the Museum has applied an ethical and responsible solution to the alarming problem of Quebec's disappearing religious heritage. Yet the is tempered by the fact that in storing the soul of this building, an inevitable consequence of remodelling, we have imbued its shape with a new symbolic meaning.

Built over time through the generosity of individuals – including the Bourgie family, and in particular Pierre Bourgie, who has added a treasure trove of works to the Museum through the passion and dedication of Isolde Lagacé – this ever-evolving institution strives to maintain an organic, and not a governmental, relationship with our community. Thanks to its rich and encyclopedic assets, which cannot be found anywhere else in Quebec or Canada, the Museum is both a museum that is, representing ancient cultures and world cultures, as well as decorative arts and design) and a gallery exhibiting fine art by both Old Masters and contemporary artists). Although Quebec and Canadian art is being showcased in order to give it the visibility it deserves, it is set within an institutional environment and collections open to other aesthetic expressions, a reflection of Montreal's cosmopolitan and multi-ethnic character. This collection, with its centre of gravity in the Museum, becomes the expression of a collective memory that will evolve in the future, home to an ever expanding "big bang," like the eye, the emblematic bronze giant conceived by Jean-David Allen Cox, which is installed in front of the new pavilion and bears witness to one of the Museum's great builders, Bernard Lamarre.

The Museum's new architecture, an ensemble of connecting pavilions, adds to the institution's unique history, a saga spanning traditions and modernity, illustrated by its many – and at times contrasting – styles, ultimately brought together by the unifying effect of marble to create a coherent whole at the heart of the city.

The determination to achieve this remarkable goal must not lead us to forget the many heritage works that could not be saved. Consequently, a work by Dominique Blain, selected as part of the Quebec government's policy regarding the integration of art to architecture, has been installed on an outdoor terrace of the new Pavilion of Quebec and Canadian Art to remind us of the works of art that humanity has lost. *Mémoire* fills this new space with the fragile concert of glass and the haunted whispers of art that was vandalized, destroyed or stolen. The shadow or light of the works that mankind was unable to save is seen as negative, like a rich, textile walled graveyards that recite against the walls of a church.

THE COMPLETE REINSTALLATION OF THE COLLECTIONS

In 2011-2012, in addition to the opening of the new Pavilion of Quebec and Canadian Art, the entire Museum was reinvented: thousands of works were reinstalled in newly designed exhibition spaces, with each collection featured in its own pavilion and the subject of study to make scholarly public leisure. Art is polyglot. It is our job to allow it to speak various languages in order to expand the field of interpretation and offer more ways to access it. The multiplicity of the collection invites us to use a variety of museographic approaches.

With the art of Quebec and Canada, we bring to life the history of a country – a valuable commitment to the curriculum. With the decorative arts, designs are fashion, the techniques are easy to explain; they allow us to make cross-historical comparisons, playful combinations of shapes and styles, because their purpose is immediately identifiable. The collection is a key attractor for developing new audiences, as the Museum is fortunate to possess remarkable holdings of North American works (traditional pieces, industrial design, prototypes...). The world cultures holdings are less rich but are expanding. Adventurous partnerships with other Montreal collections (belonging to universities, museums and companies) enable us to make careful selections, solely on the basis of quality; this is the case with the African art collection. The Museum possesses a collection of works by Old Masters, Impressionists and modern masters that is emplacable and the only one of its kind in Quebec. This collection provides a survey of the history of taste, from the classical and the baroque to the romantic, and so on, with music and literature rounding out this wonderful experience. Lastly, by its very nature, contemporary art – international, hybrid and cross-cultural – will, from now on, be presented in a new way every year, in theme-based cross-disciplinary installations that focus on themes considered to be relevant, current and necessary.

DECORATIVE ARTS AND DESIGN
LILIANE AND DAVID M. STEWART PAVILION

In displaying its outstanding collection, the museum is now a trump card for Montreal as a UNESCO City of Design. Curators Dorrie Charbonneau and Rosalie-Hélène Pepin have conceived a bilingual tour-de-force that offers a two-part reading – both from historical and thematic perspectives – in partnership with Ruthvale Creative, the French-Canadian design firm who

was also enhanced with our exhibitions *Il Mosio Italiano* and *Yves Saint Laurent*. Two hundred and fifty never-before-displayed works and numerous acquisitions complement some 600 others.

The works are displayed along a metaphorical "red ribbon of the collections," an actual one band running through the various levels. The collection is divided into seven sections, passing through seven hundred years of decorative arts: by style (rococo versus classicism) or subject (decorative design), typological installations (modern and contemporary jewellery) and formal combinations (anthropomorphic materials (the glass gallery); the history of techniques (the art of the potter); chronological juxtapositions from the past to the present (cabinet of curiosities).

■ WORLD CULTURES
MICHAL AND RENATA HORNSTEIN PAVILION

At the same time, the Museum began work on the study and re-installation of the world cultures collections. While pre-Columbian art – recently enriched by some outstanding additions – African and Oceanic art will be seen in updated displays, the gallery of Islamic art, benefiting from the open flow of Valerie Amherst, and the Asian art galleries will be re-installed by Laura Vigo with the designers Nathalie Cimaire and Christiano Michaud. The presentation will feature theme-based zones so that the objects are presented according to the art movement they belong to, their use and their context. Some 1,500 works will be displayed in the expanded galleries. Chinese art from the Neolithic era to the Last Qing dynasty will cover "Tomb Art," "Art for Daily Life" and "Temple Art." The collections of Japanese art emphasize mainly on the Edo period. An impressive wall display of 1,300 kogos, or incense boxes, will introduce the themes of Serenity, Nature and Pleasure. These ancient cultures are still foreign and exotic for many people, and this is particularly the case with the Asian civilizations. By maximizing the space devoted to them, the Museum reaffirms its encyclopedic profile.

■ FINE ARTS FROM THE MIDDLE AGES TO MODERN ART
JEAN-NOËL DESMARAIS PAVILION

Where can one see paintings by Vermeer, El Greco, Poussin, Claude, Rembrandt, Rembrandt, Rubens, Gainsborough, Daumier, Corot, Monet, Pissarro, Cézanne, Matisse and Picasso? In Quebec, only one museum can boast of possessing such works, in the whole of Canada, only three museums have collections spanning the Old Masters to modern art, and only one of these offers free admission to its public at all times. The Montreal Museum of Fine Arts. The last restraints emphasizing, or in this day and age it would be impossible to reconstitute this incredibly valuable, almost priceless collection. It has been expanded, studied, explained and enhanced by an elegant layout and a newly lucid and cogent circuit, created in collaboration with Hillard T. Goldfarb.

The most first major reinstallation in twenty years, since the opening of the Jean-Noël Desmarais Pavilion in 1991. The new presentation is accompanied by new scholarly and educational work, never before exhibited in the galleries. The collection is unusual in Canada in that it reflects the richness of other artistic heritages, making it possible to discuss the works of Quebec and Canadian art in a wider context (for example, to demonstrate explicitly how Paul Peel learned from Bouguereau). It was an ambitious project, gradually expanding thanks to the generosity of wholly private donors. Thus, the circuit from the Middle Ages to modern art no longer features 700 works, but now over 830 – an increase of 43%! This is the result of an ambitious acquisition policy in spite of our limited means and a highly competitive field.

The selection of works is also the result of an in-depth investigation carried out in our Curatorial Department for the past two years, with the help of consulting international experts who have enabled us to evaluate the collection. All of these recently researched works are explained in the numerous descriptive wall labels and panels in the galleries. They will be included in the third volume of the Museum's collection – the second to last – featuring World Cultures and Fine Arts, to be published in 2013. It will constitute the last book in the monumental work on the collections put out by our Publishing Department, an unprecedented venture in the history of the Museum.[1]

The skylights on Level 4 of the Jean-Noël Desmarais Pavilion were not ideal, as they let in the full glare of the sun, so they have been concealed. The expanded galleries are better adapted to the requirements of the format, style and conservation of the works. This new layout makes it possible to appreciate and study the main schools of art. Although not all the great masters are represented, the clarity of the presentation gives a coherent history of art, illuminating the strong points of the collection: the Flemish, Caravaggios, seventeenth-century French classicism and the sixteenth, the Dutch Golden Age, the English eighteenth-century portrait, drawn from the reserves, the academic works of the nineteenth century finely displayed in situ, the many schools of landscape paintings, from the Barbizon, The Hague à vol d'oiseau-sunrise, and a range of modern sculptures. Some judicious loans have enabled us to fill certain gaps, such as the Cubist paintings of Metzinger, and we look forward to new gifts of artworks!

The elegance of the materials and colour schemes and the meticulous layout have at last eradicated the outdoor wrongs we used to say more attention to the presentation of works displayed in temporary exhibitions than to those in the Museum's collection. To develop a new design for the layout of the works, we chose to collaborate once again with Architem, the distinguished Montreal firm of interior architects with whom we created the elegant design for the exhibition *All for Art! Our Great Private Collectors, Share Their Works* in 2007. We wished to reproduce the atmosphere of a private drawing room that it heightens the enjoyment of works of art. I am convinced that the quiet contemplation of art, together with music, while wandering in comfortable walls, enhances the personal experience of art for every visitor. This kind of intimate encounter teaches us to see, to learn, to feel, to be moved, to lose ourselves in an ineffable, unique experience... a pleasure that cannot be reduced to a computer screen accessible to everyone. Much more than beautiful colours on the walls, this installation is an in-depth renewal of the collections for Museum visitors.

Visitors to the Museum can now add to the pleasure of touring the collection of European art, from Old Masters to modern art, with a new musical audioguide and commentary which, for the first time at the Museum, may be downloaded to smart phones and tablet PCs. This musical stroll, which offers fifty "stations" featuring approximately 200 minutes of entertaining programme, is also available with the traditional audioguide equipment, provided free of charge to visitors thanks to the generosity of Hydro-Québec. ■

NATHALIE BONDIL

43%
more works on display

430
works exhibited in the galleries featuring the Middle Ages to Modern Art

1. The plan to devote the fourth volume to the objects and philosophy and the gift of the Textiel and Fashion Foundation collection.

▶ A gallery of European art from the Middle Ages to the Rococo Period, in the Jean-Noël Desmarais Pavilion, renovated in the 'salon-style'. Photo: Marc Cramer

THE 4,000-PIECE REINSTALLATION PUZZLE

Following a major reinstallation initiative led by Director and Chief Curator Nathalie Bondil with the strong support of all the Museum's curators, the layout for the collection now tums an original and resolutely contemporary look. One of the goals of the reinstallation was to optimize available space throughout the Museum. As a result, all of the works are now superbly showcased in thematically coherent ensembles, with a redesigned circuit inviting visitors to make new discoveries. Many have shared in the successful completion of this ambitious project, including our permanent staff, special design teams and renowned artistic directors.

■ **QUÉBEC AND CANADIAN ART**
THE CLAIRE AND MARC BOURGIE PAVILION
1,270 m²
Layout by Daniel Castonguay, Montreal

Each level in this new pavilion corresponds to a distinct historical period, while chronological arrangement of the works, as well as the layout of the galleries and technical means tend to enhance the display.

■ **DECORATIVE ARTS AND DESIGN**
THE LILIANE AND DAVID M. STEWART PAVILION
1,850 m²
Layout by Nathalie Crinière, Paris

The new installation is laid out on three levels, with a perfectly elongated red tuned linking each of the floors and encompassing enhancers or breaks from one era or style to another. The tums are grouped by theme, according to a given period or technique. Directly in line with the entrance is an emblematic wall that looks like a vast, decorative mural featuring pairs of items with similar shapes and functions, but from different eras. The stimulating circuit holds surprises or visitors at every turn – for example, the superb jewel-encrusted collection displayed in spectacularly lit boxes encased in the wall.

■ **EUROPEAN ART**
JEAN-NOËL DESMARAIS PAVILION
1,100 m²
Layout by the agency Architem – Wolff, Shapiro, Ruskowski architects, Montreal

Arranged in chronological order, the European art galleries have a comfortable, salon feel, re-created by armchairs, settees and benches. Visitors can re-live this experience with an audiospace featuring music selections from the eras which the works were created.

■ **FROM CONCEPTION TO REALIZATION**

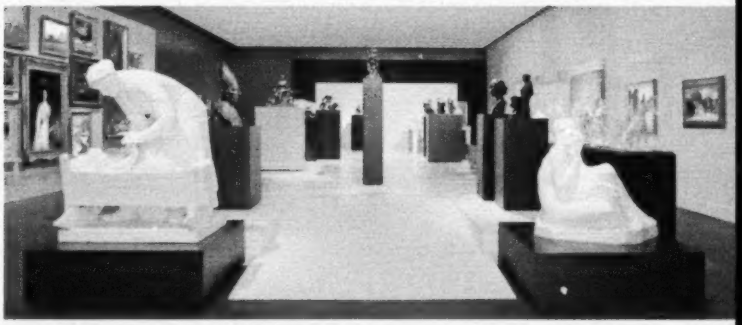
At the same time, preparations were under way for the installation of Japanese, Chinese, Islamic, African and pre-Columbian works in the galleries of World Cultures for its inauguration in 2013. The planning phase was soon followed by challenges related to artistic design and production. Professionals and technicians from a wide variety of fields, along with employees and subcontractors, worked tirelessly for 24 months to make the renovated Museum a reality. Of course, none of this work would have been possible without efficient co-ordination and incredible synergy among the teams assigned to the project.

All these activities, which required substantial input from our production team, were carried out simultaneously with the presentation of major temporary exhibitions. Over the past year, the Museum has produced *De Vermeer à Renoir and Chirico's Metaphysical Muse* (designed by Stéphane Roy and Bruno Brahn, Montreal), *The Fashion World of Jean Paul Gaultier* (designed by the agency Projectiles, Paris), *Big Bang* (designed by Nathalie Crinière, Paris) and *Expanded Passages: From Manhattan to the Bauhaus* (designed by Nathalie Crinière, Paris). ■

SANDRA GAGNÉ
Head of Exhibitions Production

4,000
works reinstalled
over 5,000 m²

225
works by
Jean Paul Gaultier
were transported
from Paris to Montreal,
Dallas, San Francisco
and soon to Madrid,
Rotterdam and
Stockholm



▶
Three of the six levels of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, from top to bottom: Travelling Identities, The Age of Refined Sensibility and Expanding Fields.
Photos: Marc Cramer, Antoine Garceau Bourgeois
Photo credit: © 2012 Jean Paul Gaultier/ADAGP, (2012)

REMEMBRANCE OF THINGS PAST

THE MUSEUM'S ARCHIVES

One of Archives' primary responsibilities is to conserve and make accessible all documentation relating to the collections. Five months prior to the opening of the Liliane and Michel Beaulieu Pavilion were exceptionally busy, as the Museum's teams had to repeatedly consult the files on the works in order to plan the new installations, publications and education projects.

As soon as the plan to publish art books on the Collections was launched, the Archives team prepared to meet with and assist the specialists in various fields to whom the Museum had entrusted the task of writing the catalogue entries and providing material for the author-to-be involved in the process. Furthermore, we made sure that the database reflected the contents of the files on the 2,500 works selected. Particular attention was paid to inscriptions and provenances, which were all checked.

New acquisitions, new installations and new publications require photographs. Our photographers also demonstrated their creativity as the thousands of shots they took of the new layouts of the collections. This year, over 1,300 works were photographed by our teams. For new publications of our collections and new acquisitions. Our photographers also demonstrated their creativity in the thousands of shots they took of the new layouts of the collections.

We also developed a new tool unique to produce close to 3,000 labels for the new installations. Labels are now generated directly from the database, with the graphic layout being done by means of computer macros. Also in the context of the installation of the works in the galleries, we organized the revision and translation of 65 wall panels and 190 enriched labels for the benefit of visitors.

We also planned the sections of the Museum's new website devoted to the collections. In addition to standardizing and translating the data, we ensured the digital photographs of the 1,160 works to be accessed on the site.

To manage all these tasks of accessibility, we contacted 641 artists (or their representatives) to ensure that their wishes were respected, in keeping with the regulations in force.

In order to create a new exhibition gallery, the Archives' consultation room was moved. In planning the layout of this new space, the team took advantage of the occasion to clean up the inventory and sort the architectural plans, which had been much in demand during the excavation work. In spite of the two-month closing caused by construction, we were able to welcome 250 volunteer guides, researchers and students.

This year, the generosity of donors was once again apparent, as over 50% of the 641 newly acquired works were gifts. A complete list of these acquisitions can be found in this report.

In conclusion, sixty-eight works from the Museum's collection were lent to other museums in Canada and abroad. We also received 1,888 loans in connection with exhibitions organized by the Museum in the course of the year. ■

DANIÈLE ARCHAMBAULT
Registrar and Head of Archives

▶
Three views of the galleries of European art at the Jean-Noël Desmarais Pavilion:
From top to bottom:
from the Middle Ages to the Renaissance;
from Romanticism to Academic Art;
and Modern Art from Cubism to Pop Art.
Photos: Marc Cramer.
Pavilion plan: © Atelier d'architecture Moshe Safdie, 2003.

THE REINVENTED MUSEUM IN THE PRESS

La Tribune de l'Art

Some museums are in a state of grace. This is undoubtedly the case for the Montréal Museum of Fine Arts, expertly directed by a French curator, Nathalie Bondil... The galleries devoted to early and 19th century European painting are definitely reorganized over a period of just a few months last summer (2011) — a sign of care of clarity. The works, some of which were taken out of storage, are magni ficently presented, with expertly chosen colours on the walls and impeccable hanging techniques. One might have expected the Museum to slow down its expansion activities following the addition of the church and new Pavilion of Quebec and Canadian Art. Quite the opposite. None of this is simply a matter of chance: the Montréal Museum of Fine Arts is a genuine institution and we can only delight in its success.

Le Journal des Arts

MONTREAL THINKS BIG

For its 150th anniversary, the Montréal Museum of Fine Arts will be opening new spaces, including an annexed church. Thanks to its public-private partnership, the institution was able to secure a sizable amount in private donations to complete the project, worth over 23 million euros, which included restoring the former church.

THE GLOBE AND MAIL

Last fall, the doors opened... a concert hall in the former Erskine and American Church on Sherbrooke West. Wed., with its newly constructed Claire and Marc Bourgie Pavilion of Quebec and Canadian Art nestled right behind it... Both hall and gallery are handsome additions to Montreal's cultural scene and an innovative way of repurposing a heritage building.

LA PRESSE

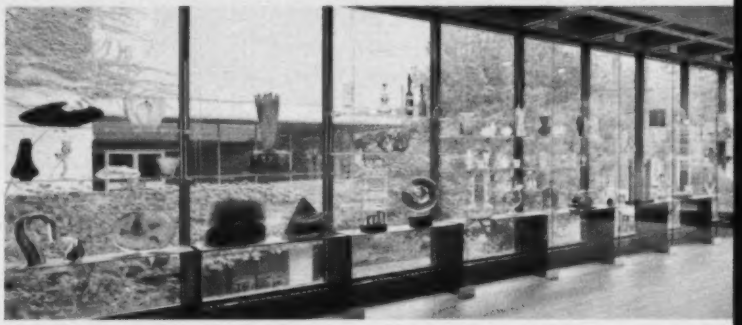
A REINVENTED MUSEUM

The recently inaugurated Claire and Marc Bourgie Pavilion is not only renowned for Gallery one of the Montreal Museum of Fine Arts (MMFA) for 2011, it also affords visitors a more coherent appreciation of art history.

LE DEVOIR

Downtown Montreal has a new architectural gem: the new Pavilion of Quebec and Canadian Art at the Montreal Museum of Fine Arts, unveiled since 1912 and unveiled yesterday in all its glory... Inside, the finest will be found by Daniel Castonguay stands in sharp contrast to his past. On each floor, the works are showcased with richly coloured colours on the walls, chestnut version and polished existing areas/ studios.

The Desmarais Pavilion offers visitors an explosion of artistic expression. Burnt orange, royal blue, purple and deep ochre grace the walls of galleries featuring the 3rd Masters and early modern painters. Wall panelling, dark-hues rustic wood, familiar to each era enhances the 'salon' effect.



architecture lab

In Montreal, a New an addition that's a marvel of both invention and reserve ness

ANTIQUES

The recent dramatic expansion of [the town's] art museum has given a boost to the city's ambitions to be one of North America's cultural destinations.

INTérieurs

A BOLD ABRIDGMENT

Successfully promoting a huge collection of Quebec and Canadian art within a high-calibre architectural frame – such was the challenge faced and brilliantly met by Provencher Roy + Associés Architectes with the recent extension of the Montreal Museum of Fine Arts... Departures Montreal not only turned out with too many publishers and remodelled architectures in recent years, the MMFA has demonstrated boldness, [illegible] and open-mindedness in seeing this project through to completion... Un-without doubt an extremely inspiring architectural signature piece for the whole city.

L'œil

Its small wealth of quality, its ability to present its local art scene in a Canadian context without exaggerated patriotism while remaining consonant with the international agenda of art. The Montreal Museum of Fine Arts is a perfect example of this.

The Gazette

Museum of Fine Arts to show hidden treasures... from its Canadian art collection and add a jewel box concert hall to the city's cultural scene.

A FILM ABOUT THE MUSEUM

In *Un musée dans la ville* (A Museum in the City), filmmaker Luc Bourdon invites viewers on a behind-the-scenes tour of the Montreal Museum of Fine Arts, and a look back at its 170-year history. The centrepiece of a new entry, the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, provides the framework for a documentary tree that reveals the extraordinary dedication of MMFA staff and the Museum's contemporary predilection for music. Bourdon leads us through arches resounding with the low notes of a cello and into galleries filled with the melody of a solo trumpet. In gallery after gallery, the director gradually discerns the soul of the place – a soul that does not reside in the artworks alone.

MONTRÉAL

BeauxArts

This recently five-page publication provides an opportunity to discover the Museum's iconic works. With over 185 illustrations, it gives readers an overview organized into major themes and historical trends, in three chapters. A special thank you to Tourisme Montréal for their support, which made this project possible.

Photo credits (left to right): Jean-Claire and David M. Stewart, Pavilion of Decorative Arts and Design, from top to bottom:
North American industrial design, the Glass Gallery and Artists, Scientific Lab, American and Canadian design.
Photos: Marc Cramer and Denis Farley

THE MUSEUM STAYED OPEN

DURING CONSTRUCTION

The MMFA's most popular exhibition in the last decade: 247,319 visitors

The Museum's activities during the expansion project, which made for some complex logistical choices, received due immense gratitude to our teams in charge of maintenance and security, the reception desk and boutique, communications and education, memberships and volunteer guides. It is thanks to all of these players that the Museum has become more welcoming and dynamic than ever. Without their collaboration, we would not have been able to set astonishing new records.

RECORD-SHATTERING NUMBERS: MORE THAN 767,000 VISITORS AND 62,500 MEMBERS

A testing to the loyalty of our ever-growing public, the number of visitors to the "Reinvented Museum" has risen to unparalleled heights in its history, with 767,098 visitors in 2011-2012 (compared to 453,230 last year). It is important to note that these numbers are reliable, accounted facts and not estimates. This means an increase of 268,000 visitors, or 35% in comparison with the same period last year, and an increase of more than 70% compared with the previous record (616,713 in 2007-2008). Thanks to this spectacular new admission, this year the Montreal Museum of Fine Arts was the most visited museum in Quebec and the second most visited museum in Canada, just after the Royal Ontario Museum in Toronto.

As a result of our programming of original exhibitions, the membership record has also been broken, with the number of members reaching to 62,500 from 18,000 in just one year (the preceding record was 44,000 in 1998). The MMFA has the most members in Canada, which is quite an accomplishment, given that access to the permanent collection is free. Moreover, these numbers do not include admissions to the MMFA's travelling exhibitions in two American cities this year (66,000 visitors for *Wishful Love* at the Frist Center for the Visual Arts in Nashville and 111,000 visitors for *Jean-Paul Gaultier* at the Dallas Museum of Art).

The guided tours of the MMFA collection were a determining factor in the achievement of these records. Hundreds of thousands of visitors have discovered the "Reinvented Museum" following the complete refurbishment of our encyclopedic collection. The four pavilions, accessible free of charge, each present a strong axis of the collection. This is particularly true for Quebec and Canadian art, which is now showcased in the magnificent Claire and Marc Bourgie Pavilion.

The remarkable success of the new Bourgie Concert Hall, which has so far drawn 45,000 music lovers, has also greatly contributed to increased admission to the MMFA. Over 140 sold-out concerts have been presented in just ten months. This impressive number attests to the relevance of the hall, hailed by critics and musicians alike, which has provided a welcome home to Montreal's particularly vibrant chamber and early music scenes. Combining visual arts and music was a bold move. For Pierre Bourgie, founding President of the Arte Musica Foundation, in residence at the Museum and expertly run by Isolde Lagacé, the gamble has paid off in spades.

Last but not least, these impressive results can be attributed to our major exhibitions, notably *The Viennese Emperor and China's Immortal Army*, presented over the course of the 2011 winter/spring season and produced by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, with the collaboration of the MMFA. The exhibition exceeded all expectations, drawing close to 256,000 visitors, including a vast number of families and students.

PROMOTING OUR EXHIBITIONS ABROAD

The Museum regularly exports its major exhibitions, ideas, expertise and teams. *Wishful Love: Music and Dance in Andy Warhol's Work* was presented in summer 2011 at the Frist Center for the Visual Arts in Nashville. *The Fashion World of Jean Paul Gaultier*, locked off an exceptionally wide-reaching international tour in Dallas, where over 100,000 people saw it, continuing on to San Francisco and Madrid in 2012, followed by Rotterdam and Stockholm in 2013. ■

NATHALIE BONDIL

THE FASHION WORLD OF JEAN PAUL GAULTIER

FROM THE SIDEWALK TO THE CATWALK

JUNE 17 TO OCTOBER 2, 2011

Initiated, developed, produced and circulated by the Museum, *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* drew 175,000 visitors during its presentation in Montreal in the summer of 2011. The exhibition and accompanying catalogue have garnered numerous awards and sparked intense interest among international critics, unprecedented in the history of our institution. The exhibition catalogue, produced by our Publishing Department under the general editorship of curator Thierry-Maxime Loriot, was designed by the Montreal agency Paprika and printed by Transcontinental Litho Acme. Over 40,000 copies were distributed around the world by Abrams (New York) and Le Martinière (Paris). This, too, sets a new record for the Museum.

The intergenerational tone of the exhibition was a source of great collective pride and gave rise to a number of popular events. Among them was 'Volumineux', developed by Danielle Roy for the Just For Laughs festival and attended by over 100,000 people in Montreal. The exhibition brought many new visitors to the Museum and generated a positive response beyond all expectations, thanks to its humanist message. Gaultier's shrewd generosity and charisma, the technological innovation with which the theatre company LIBIL brought the mannequins to life, and the contemporary multimedia staging by the Paris agency Projectiles, the remarkable story of this project has only just begun, since it will be touring no fewer than seven cities around the world. This is a record feat for a Museum exhibition, made possible by the hard work of Pascal Normandin.

Is it a fashion show? Yes, but much more than that. It is a display of an artist's imagination (although Gaultier does away from the title of artist) that transcends the technical virtuosity of haute couture to convey a simple message of tolerance. This contemporary exhibition is not, however, a retrospective, for even if Jean Paul Gaultier's studios is still very active, creating both or with no expiry date.

Jean Paul Gaultier, beloved fashion's *enfant terrible* by the press, is undisputably one of the most important fashion designers of recent decades. Very early, his avant-garde fashions reflected an understanding of a multicultural society's issues and preoccupations, shaking up – with invariable good humour – established societal and aesthetic codes. His first international exhibition devoted to the celebrated French couturier starts with his petit-squelette collection from 1976. Produced in collaboration with the Maison Jean Gaultier, which gave the Museum exclusive access to its archives, the exhibition features 140 accessorized ensembles, as well as numerous documents, video clips and photographs. The result is more a contemporary installation than fashion retrospective and is particularly innovative in its theatrical use of scene and multimedia approach with animated mannequins.

More than any other couturier, Jean Paul Gaultier was an inspiration for the exhibition, because of his great humanity. Beyond his technical virtuosity stemming from an exceptional knowledge of the various skills in haute couture, his unbridled imagination and ground-breaking artistic collaborations, Gaultier offers an open-minded vision of society – a crazy, sensitive, funny, sassy world in which everyone can assert his or her own identity, a world without discrimination, a cri cœur "fusion couture." Beneath Gaultier's wit and irreverence lie a true generosity of spirit and a very powerful message for society.

With The Fashion World of Jean Paul Gaultier, the Musée an celebrated Montreal's 375th year as a UNESCO City of Design, a metropolis of designers and creativity. This ambitious, complex and radical project, which will travel to several international cities, was developed and produced by the Montreal Museum of Fine Arts. It was in Montreal that the accompanying exhibition catalogue – the first reference book on Gaultier to be published and distributed internationally in several languages – was written, published and printed. It was also in Montreal that the avant-garde theatre company LIBIL headed by Denis Marleau and Stephanie Jasmin, developed the ingenious projection system to animate 18 mannequins, provided by *tellCasse* international Inc. The voices for the playful vignettes and songs highlighting Gaultier's daring creativity are those of Québec actors, models and singers.

Why present this exhibition in a fine arts museum? – will answer this question with another: who has ever had the opportunity to see haute couture first-hand? The public generally has to make do with a lesser version, refracted through couturiers media images. The live sensual experience is something completely different: this is where the craft is revealed. For all those who have never been invited to attend a Paris runway show with the VVIPs of haute couture and who do not examine the creations outside the frenetic daude of those shows, this exhibition provides an opportunity to enjoy a close-up look at the fabrics and skills in real life.

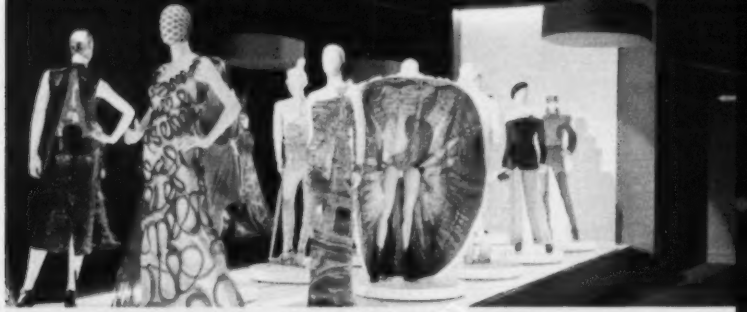
Why Montreal and its Museum of Fine Arts? The answer to this oft-repeated question is quite simply because we love Jean Paul Gaultier, we believe in the importance of his work which transcends Paris, and we wanted to share it with the world. We want to convey the couturier's grand ideas, inclusive message beyond the split-and-dry codes of fashion. This project surpasses narrow fields of specialization. Where is the line between imagination and reality? Between nature and culture? Between fashion and design? Between the ephemeral and the lasting? Do we go to see an exhibition of painting or of fountain? Of sculpture or textiles? From one image to the next, we believe this is the case with Jean Paul Gaultier. Through his very own stylistic vocabulary he questions the forms of his creativity, revealing an art that embraces universal values. ■

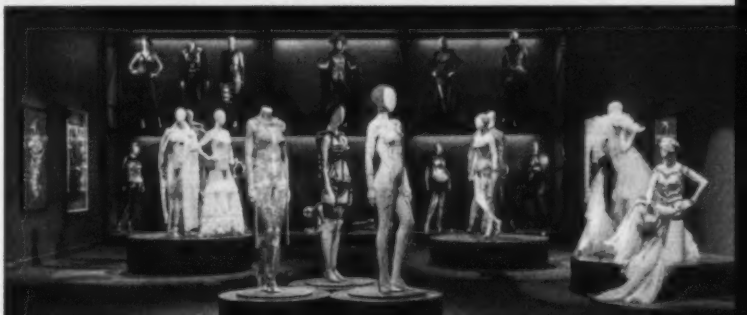
Hundreds of articles in the international press

Shows seen by 500,000 people so far

Tour to no fewer than 7 CITIES AROUND THE WORLD AND MORE TO COME! a new record for a travelling exhibition produced by the MMFA

A record for the Museum 40,000 art books distributed internationally





From top, to bottom
photos: Sanyo Yasuda,
Erwin Falvey and Alice Hobbs

BIG BANG

CREATIVITY IS GIVEN CARTE BLANCHE OR HOW THE MUSEUM'S COLLECTION INSPIRES OUR ARTISTS

NOVEMBER 6, 2011, TO JANUARY 22, 2012

Last fall's festive and unifying *Big Bang*, rated one of the top exhibitions of the year by *Canadian Art*, was a major hit with critics and the public. The Museum's intentions in designing and producing the multidisciplinary exhibition *Big Bang*, which gave carte blanche to some twenty artists and collectives with just one condition: they had to choose one or more works from the Museum's collection as the basis for their creations. Supported by strong public and media interest, this art fiction-event delivered an inclusive and all-embracing message. The project's success in bringing artists together and transcending disciplinary boundaries showed a spirit of boldness and generosity that drew a very positive response.

True to its mission, the Museum provided free admission to this contemporary exhibition, held as part of the celebrations marking the inauguration of the new Pavillon of Quebec and Canadian Art and the complete reinstallation of the collection.

Why Big Bang? Because it is the ultimate symbol of creation: a mysterious and ancient creation that is still living and expanding. Similarly, our collection continues to inspire its "local evolution" travelling through time to surprise, question and move us. *Big Bang* is also the sound of an explosion. We really liked the idea of the artists commandeering the Museum and carrying off our artworks to try to create shows of their imaginations, far from the monumental academic narratives and codes of art history. In this way, *Big Bang* was conceived as an ode to liberty – a total detonation, a permissive and poetic event – while the Museum was transformed into an incubator for art, its collection an open work. The project also emphasized our institution's primary mission to conserve works from the past to inspire us all in the present, regardless of cultural-value or beliefs. Finally, it reflected our gratitude and commitment to the artists without whom the Museum would simply not exist.

Our collaboration with ARTV ensured that the memory of these ephemeral installations would be preserved. The cameras were associated with the sort of quirkily were-controlled, as always, through rigorous management and an artist search for partners by all of our collaborators. We extend our heartfelt thanks to the artists who took part in the project: Jennifer Alleyn and Nancy Huston (film and literature), Denys Arcand and Adad Hannah (film and visual arts), Mélissa Auf der Maur (alternative rock music), Geneviève Cadieux (visual arts), Marie Chouinard (contemporary dance), Éric Morse (visual art), Collectif Nïu (design), Claude Cormier (urban design), Ivan Jerome (contemporary music), Pierre Lapointe and Jean Verville (music and architecture), Renata Morales (fashion), Waajid Mawakiwe (librarian), Jeanmort Pamphile (circus arts), Roland Poulin (sculpture), Michel Rabagliati (comics) and Gilles Saucier (architecture) gave free rein to their imagination to create unique works with the guidance of the Museum teams, particularly Stéphane Aquin, Diane Charbonneau, Sandra Dupré and Pascal Normandin. We were so taken with the extraordinary visual paintings by Éric Morse, we decided to entrust them with the wall decoration of our new educational facilities, to be inaugurated in the fall of 2012. ■■■

The film *Big Bang, la genèse de la création*, produced by ARTV (Marie-Josée Bourdeau, Marie Côté, Luc Leblanc, Nathalie Pelletier), was nominated for best documentary. Curtains for the 2012 Gala des prix Gémeaux.

LYONEL FEININGER
FROM MANHATTAN TO THE BAUHAUS

With the establishment of the Arte Musica Foundation, music has become an integral part of the Montreal Museum of Fine Arts, fostering a unique, ever-engaging dialogue with the collection and exhibitions. Although not as well known for his musical interests as Klee and Kandinsky, Feininger was a music lover, musician and composer with a passion for Bach. The exhibition was therefore specifically programmed to coincide with Bourgie Hall's first season.

Organized by the Whitney Museum of American Art in New York, in partnership with the Montreal Museum of Fine Arts, this exhibition, the largest post-humous retrospective in North America of Lyonel Feininger (1871-1956), broke new ground by offering a full panorama of his oeuvre. The American artist had been largely forgotten this side of the Atlantic, since he spent most of his life in Germany. A celebrated cartoonist and leading figure of Expressionism alongside Paul Klee and Wassily Kandinsky, Feininger was appointed as the first "master" of the avant-garde Bauhaus School where he taught from its founding in Weimar until its closing in Dessau by the Nazis in 1933 – the embodiment of the Weimar Republic. In war one of the most famous modern artists in Germany. Declared a "degenerate" by the Third Reich, he returned to New York after an almost 50-year absence, where an exhibition at the MoMA in 1944 proved to be his second breakthrough.

The Montreal exhibition highlighted Feininger's surprisingly modern, multidisciplinary ego such as illustrator, painter, draftsman, printmaker, photographer, musician and composer. The presentation included over 150 paintings, sculptures, cars, designs and photographs, as well as an important educational component: paintings and audiovisual material on the Bauhaus) and a music room (with surround sound) to underscore the artist's remarkable versatility. There were also close to 90 drawings, watercolours, prints, family documents and satirical illustrations, complemented by an exhibition of 60 photographs taken by Andreas Feininger, Lyonel's son – part of a superb collection of 164 photographs recently donated to the Museum by Tereza Feininger, Andreas's son, who lives in Quebec City.

As with each exhibition, there was substantial adaptation involved. In Montreal we developed a design with Annie Gauce and Nathalie Chevalier that sought to create subdynamic, engaging visitor experience. We believe that in order for our exhibitions to be appealing, must-see events, they should be both content-rich and accessible. This approach – we, in fact, become the Museum's hallmark – is a necessary strategy as we rely on our exhibitions to drive ticket sales and membership, especially since access to our collection is free at all times. We extend our gratitude to our wonderful partners, curator Barbara Haskell and Adam Weinberg, Director of the Whitney Museum of American Art, who praised our original presentation.

With this exhibition, the Museum restored the reputation of an unjustly neglected artist and a major figure of Expressionism, as well as an accomplished pioneer of modern comic art and emeritus professor of engraving at the Bauhaus. The retrospective also fostered Feininger's artistic connection to his son Andreas, a famous modernist photographer. Feininger aspired to the spiritual in his art, as did his contemporaries in the Expressionist group Der Blaue Reiter (The Blue Rider), including the musically inclined painters Paul Klee and Wassily Kandinsky, who also worked at the Bauhaus. Together, they sought to move beyond the representational limits of representation, regarding music as the ultimate transcendent art that could free the innermost creative self of every artist, and seeking a synaesthetic correspondence between shapes and colours, sounds and emotions. Coincidentally, this quest mirrors the Museum's desire to assert its own multidisciplinary and musical dimension. The music festival "A Fugue of the Museum" was designed by Isabelle Legault as part of Bourgie Hall's inaugural season.

Finally, the French edition of the art book *Lyonel Feininger* – the only substantial monograph on the artist in France – was produced by the Museum's Publishing Department and Somogy in Paris, under the general editorship of Barbara Haskell. The painting *Yellow Street II* was chosen for the book jacket to showcase an iconic Museum painting.

The exhibit on drew 56,000 visitors and received extensive international media coverage.

NATHALIE BONDIL

© The Lyonel Feininger Family (ARS) / VG Bild-Kunst, Bonn (2013)
Photos: Denis Farley

THE MUSEUM'S PUBLISHING DEPARTMENT

The Museum's publications are becoming ever more widely known, thanks largely to the network of co-publishers and distributors with whom the Publishing Department has developed close business ties. We work with some of the world's largest and most forward-looking publishers/distributors, including Prestel, Hazan (Flammarion), Skira, Lunwerg, Somogy, Flammarion, La Martinière, Abrams and 5 Continents.

■ QUÉBEC AND CANADIAN ART:
THE MONTREAL MUSEUM OF FINE ARTS' COLLECTION

In conjunction with the opening of the new Pavilion of Québec and Canadian Art and the reinstallation of the collections, three in-depth volumes on the Museum's collections were in preparation, for the first time in the history of the MMFA. The first, entitled *Québec and Canadian Art: The Montreal Museum of Fine Arts' Collection*, Volume I, was published under the editorship of Jacques Des Rochers to mark the inauguration of the Claire and Marc Bourgie Pavilion in September 2011. It is a comprehensive, detailed reference work for all who have an interest in Québec and Canadian art, amply represented by the Museum's colourful panorama of works. Printed in a run of 5,400 copies, the large-format 400-page volume comprises sixty thematic essays on the history of art in Canada and New France up to the present, written by thirty-five established art historians and the Museum's curators. The book also includes one hundred entries and a timeline. It was produced by the MMFA and distributed by La Martinière, Paris.

The Publishing Department has also been preparing *Decorative Arts and Design: The Montreal Museum of Fine Arts' Collection*, Volume II, to be launched in fall 2012 (400 pages, over 750 illustrations) and *World Cultures and the Arts: The Montreal Museum of Fine Arts' Collection*, Volume II, to appear in spring 2013 (448 pages, over 1,000 illustrations).

■ THE FASHION WORLD OF JEAN PAUL GAULTIER

Over 40,000 copies of the art book *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, published by the Montreal Museum of Fine Arts, were distributed worldwide by Abrams, New York, for the English edition and les Editions de la Martinière, Paris, for the French edition. The first major book on the celebrated couturier is abundantly illustrated with a great deal of previously unpublished material, including photographs from runway shows, the archives and print media, and is an important reference work for the history of fashion. The book's five sections include over 50 exclusive interviews with Jean Paul Gaultier's muses, collaborators and muses, as well as the artists for whom he designed costumes. The large-scale luxury bound volume – 424 pages and almost 500 illustrations – was produced under the general editorship of Thierry-Maxime Loriot.

■ LYONEL FEININGER

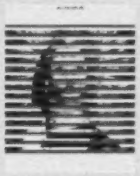
The 239 page richly illustrated monograph that accompanied the exhibition *Lyonel Feininger: From Manhattan to the Bauhaus* was produced under the general editorship of Barbara Haskell and published by Yale University Press in collaboration with the Whitney Museum of American Art, the MMFA produced the French edition, the first major monograph to be published in French on this artist. It was distributed by Somogy. ■

FRANCINE LAVOIE
Head of Publications

QUEBEC AND CANADIAN ART

This lively catalogue has benefited from the participation of specialists whose contributions reflect the dynamic Museum which has been increasingly recording itself as an important figure on Montreal's cultural scene ... For the art lover interested in Quebec and Canadian art, this is the perfect opportunity to learn about this cultural territory through its visual arts.
– Espace Sculpture, Summer 2012

An exhaustive survey of art from here, the definitive reference on our creative output... the type of book that was so sorely lacking until now.
– Voir, October 20, 2011



JEAN PAUL GAULTIER

AWARD WINNING PUBLICATION
- Finalist of the Canvas Festival "Book" category
- GRAND PRIX DU LIVRE DE MODE 2012 in Lyons, awarded in March 2012 to Thierry Maxime Loriot
- Finalist of the "Book Design – Book Front Cover" category at the prestigious British Design Awards (BDAD), 2012
- Silver in the 2012 Type York American Printers of the Year Awards given to Transcontinental Litho Acme
- "Gold in the 2012 Color Awards awards given to Transcontinental Litho Acme
- Winner of the 2011 Publication Award from the IAAD.

LYONEL FEININGER

This richly illustrated catalogue offers a fresh perspective on the artist's life and art by drawing on his vast private correspondence, as well as new German scholarship and critical methodologies.

The catalogue for the Montreal exhibition is the first major publication on his work in the French language.
– Le Monde, Paris, February 6, 2012

The reproductions are of high quality, and the texts on a whole provide a comprehensive overview of Feininger's complex art.
– La Tribune de l'Art, Paris, February 2012

PROMOTING THE REINVENTED MUSEUM

Over the course of this year, a number of marketing, promotion and public relations campaigns were held in Quebec, Canada and abroad to spread the word about the reinvented Museum. The MMFA's Communications Department developed innovative strategies and formed exceptional partnerships to convey information about the exhibitions, collection, publications, numerous cultural and community activities, membership, as well as the new pavilions and concert hall.

For its exhibition on Jean Paul Gaultier, the Museum won the Best Marketing Strategy Award at the International Communication & Design Awards in New York. During the summer of 2011, the entire city was all about Jean Paul Gaultier and the MMFA. Even before it opened in June, *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* sparked extensive media interest in both Europe and North America. Numerous monthly magazines, including Vogue USA, The Art Newspaper, Vogue Hellas, Vogue España, W USA and W Korea, Numéro, Citi d'Orcil, Beaux-Arts Magazine, Art Actuel, 9MMC, Elle, Fashion, Canadian Art and Dazed & Confused, as well as weekly magazines such as The New Yorker, Paris Match, L'Express and Newsweek, and numerous daily newspapers around the world, including The Globe which had an entire issue redesigned by Jean Paul Gaultier, published articles about the exhibition. Fashion TV aired a 30-minute special, and Le Monde, Le Figaro, The New York Times, The Herald, Times, The international Herald Tribune, The Guardian, Le Devoir, La Presse, The Gazette and National Post, to name a few, all made mention of the exhibition. With the publication of several hundred articles during the world ahead of the opening, Jean Paul Gaultier garnered international media coverage unprecedented in the MMFA's history.

■ JEAN PAUL GAULTIER BRIGADE

A Jean Paul Gaultier brigade made its way around Montreal during major public events such as the Jazz Festival, Francofolies, the Divers/Cité festival-style parade, Just for Laughs festival and Osheaga to promote the exhibition.

■ PINKARNAVAL

On July 16 and 17, 2011, a huge parade in honour of Gaultier and his world took place on the streets of Montreal, making its way from the Montreal Museum of Fine Arts to the Place des Festivals in the Quartier des spectacles. The parade attracted over 100,000 onlookers, who watched as the 1,000 locally recruited participants appeared in eight tableaux created by eight Montreal fashion designers, whose goal was to promote the social significance of both Gaultier's message and that of the MMFA. In her 12-page article about Gaultier and the exhibition, published in The New Yorker in September 2011, author Susan Orlean describes how she had been blown away by the festive event.

■ MONTREAL FASHION & DESIGN FESTIVAL

During the Montreal Fashion & Design Festival and in collaboration with the Maison son Paul Gaultier, the Montreal Museum of Fine Arts was delighted to present a free outdoor fashion show on a runway set up on McGill College Avenue in downtown Montreal. What made this fashion show special was that the models were selected after ads were posted on the MMFA's Facebook page and Twitter feed, with an invitation to everyone to come and try out. "Unconventional cowgirl looking for atypical models: sexual faces welcome."

■ THE PICNIC ELECTRONIC

In collaboration with Picnic Electronik, the Museum created a participatory video to celebrate the influential electronic. To the soundtrack of the song "Knee to the That" (1982), performed by Jean Paul Gaultier, the audience was invited to pay tribute to the couturier with an original performance. Plunders and fashionistas were photographed and filmed in a studio set up at the Île Sainte-Hélène site, to inclusion in the video that was premiered at the Museum during a festive outdoor event.

■ FEININGER'S YELLOW STREET

For the Lyonel Feininger exhibition, a special promotion was organized at a Montreal green alley in collaboration with our partner Son Idée Montréal. "La ruelle jaune" event, which featured a circus theme that would have appealed to Feininger, drew numerous families in the Plateau Mont-Royal district. This activity was aimed at getting the kit-ses crucial into the street and making it more accessible to everyone.

■ NEW TECHNOLOGIES

Throughout all of these campaigns, the Museum's following on Facebook and Twitter increased dramatically. We now have close to 30,000 fans who are our social media ambassadors. Our media relations strategies are increasingly targeting bloggers, helping us to build new relationships and broaden our visitor base.

Our team also includes two contributors, Emmanuelle Rioux and Cecilia Brais, in Paris and New York, who provide the international press with MMFA news, thus generating substantial media and strategic spinoffs for both the Museum and Quebec. ■

DANIELLE CHAMPAGNE
Director of Communications

PINKARNAVAL: A FESTIVE PARADE IN TRIBUTE TO JEAN PAUL GAULTIER

On July 16, 2011, as part of the Just for Laughs festival, more than 1,000 people from the Greater Montreal area volunteered to be part of eight tableaux vivants featured in a festive parade. The procession started out in front of the Museum and made its way along Saint-Catherine Street to the Place des Festivals, as an entourage of Jean Paul Gaultier looked on. More than 100,000 spectators watched this huge parade, designed by Danielle Roy and inspired by the couturier's humanist fashions. On August 1, the Fashions and Design Festival presented by Sensation Mode organized an outdoor fashion show comprising outfits that the designer created for his most recent gala e-porter and haute couture collections.

4
Photo: Maxime Côté

UNPRECEDENTED INTERNATIONAL

THE FASHION WORLD OF JEAN PAUL GAULTIER

The New York Times

In many ways, he has defied easy categorization, the exhibition devoted to the iconoclastic French couturier is a triumph. It gives a crisper view of the Jean Paul Gaultier oeuvre and manages to be present as well as past.

Beaux Arts

Its fresh, unjaded approach of the Montreal Museum of Fine Arts succeeds in revealing not just the unexpected light on a creator of Paris haute.

VOGUE

Every step in this exhibition is done with great care, right down to the smallest detail.

DAZED

It's a show spun entirely from an exhibits' new perspective and exorbitant discover.

AFP

From the sheet to the stars, the trajectory of

Le Monde

We are by turns amused, touched and impressed.

LE SOIR

It's not Paris, ad Montreal that has paid the best possible tribute, as the Montreal Museum of Fine Arts did for Yves Saint Laurent.

Newsweek

Jean-Paul Gaultier delighted an enraptured audience agitated and annoyed.

VOGUE

The exhibit is a reminder of the spectacular, experimental, and intriguing talent that is Gaultier.

DIDIER

A costume-by-costume exhibition, the exhibition is innovative in its theatrical staging and multimedia approach. A poetic tribute to an original creator.

ELLE

A phenomenal retrospective on the couturier's rich imbalance... this exhibition presents everything we love about his work in a definitive and brilliant fashion.

THE ART NEWSPAPER

Now Jean-Paul Gaultier's flamboyant theatricality is set up to a new stage at the MMFA, in an exhibition built around his 35-year career as the one-time "enfant terrible" of French fashion.

IDCA AWARDS

Last June, the Montreal Museum of Fine Arts came away with two honorable mentions in the Promotional Design and Communication Awards in New York City, beating out other museum candidates to win "Best Exhibition Strategy" and earning silver in "Best Exhibition Layout" for the exhibit on the fashion world of Jean Paul Gaultier: From the Sidewalk to the Catwalk.

CMA OUTSTANDING ACHIEVEMENT AWARD

On April 25, 2012, at the annual conference of the CMA in Toronto, Ontario, the MMFA's exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* won the Outstanding Achievement Award in the "Exhibitions" category.

GALA PHÉNICIA

On November 17, in the presence of nearly 700 guests and under the honorary presidency of the honourable Charles Lapointe, the Montreal Museum of Fine Arts was presented with an award at the Gala Phénicia organized by the Chambre de commerce gaie du Québec (CCGQ). The Museum's openness to this community, seen especially with the presentation of the exhibitions Yves Saint Laurent, Derek Lagrace and Jean Paul Gaultier, earned it this distinction.

MEDIA COVERAGE

BIG BANG

LE DEVOIR

Despite its 150 years of existence, the MMFA makes light of its venerable age by opening its permanent collection to the creative breath of contemporary artists. In *Big Bang*, nineteen artists take a new and playful look at artworks of yesterday and today, an exercise in pure creation with an unexpected and polymorphic outcome.

Le Devoir

Big Bang. A dizzying happening at the Montreal Museum of Fine Arts. Welcoming the creation under the great title "Big Bang," the Museum has been taken over by the practitioners of some twenty arts in which the city excels: circus, video, animation, design, film, theatre, dance... Each of them challenged to create a creation inspired by a work from the permanent collection.

CANADIANART

The exhibition collides a spirit of wide-eyed wonder, inspiration, experimentation, discovery and fun. It's art as artist language and visual voice.

LA PRESSE

The Big Bang refers to the notion of atoms and spontaneous creation, values that I have defended. It's both a thrill to make it the theme for the free, explosive and iconoclastic exhibition now on view at the MMFA.

LYONEL FEININGER

Le Devoir

The current retrospective at the Montreal Museum of Fine Arts traces the path of the painter/composer who, along with Klee, Kandinsky, Jawlensky and Moholy-Nagy, was a pioneer of the avant-garde without moving into abstraction. On January 23, 2013, to mark the opening of the exhibition, Feininger's fugue, Opus 3 was performed in a concert at the Musée d'art's recently-inaugurated Bourgie hall. Just a few metres away, the artist's skills remained silent in its display case, as if to better allow the paintings to hit all the right notes.

Le Journal des Arts

The chronological circuit clearly shows the painter's multiple influences, as the pedagogical work of anglophone culture, the cerebral wall, post-publication through the main features of his style.

ARTS

As a result of the retrospective presented by the Montreal Museum of Fine Arts and the accompanying art book, Feininger will hopefully be accorded his rightful place in the art of the first half of the 20th century.

Libération

With the biggest ever retrospective on his stage in North America, Montreal is making up for the unfair treatment of a fascinating artist from 1920s Germany.

L'OBJET D'ART

It is delightful to contemplate Feininger's pictorial figures to the sound of his music at Vagues, played in the last part of the circuit.

Connaissance des arts

arts

The Montreal Museum of Fine Arts presents a major retrospective of the works of Lyonel Feininger and offers the opportunity to discover this artist, who spent much of his life in Germany and is still relatively unknown across the pond. The exhibition puts the accent on the multidisciplinary nature of his work: comic strips, paintings, musical fugues and prints are grouped both of mindlessly and thematically.

Le Monde

A VIRTUOSO OF MUSIC AND THE PLASTIC ARTS
THAT TRANSPOSES INTO PAINTING THE CLARITY AND SIMPLICITY OF THE FUGUE.

Feininger's multidisciplinary approach is re-created through a bold layout that takes us on from this turbulent world of the 1920s, through a series of brightly-coloured paintings, to a large gallery evoking the purity of the Bauhaus aesthetic, and finally an intimate "music room" that reveals the importance of painting and music in his work.

EDUCATION: A PRIORITY

OVER 130,000 PARTICIPANTS – A RECORD INCREASE OF 37%

The reinvention of the Museum was spurred by our determination to offer visitors a cultural experience with which they could identify. It was a considerable challenge, as our public continues to grow and become more diverse.

RECORD NUMBERS

This success was due not only to the drawing power of the exhibitions and the Museum's collection but also to the variety and quality of our educational and cultural activities. In 2011-2012, 130,361 individuals (37% more than in the previous year) took part in these activities. Over 46,686 primary and secondary school students (an increase of 10%) enjoyed tours, workshops and special projects. The activities for families, now offered every weekend, drew 9,062 visitors (+ 21%). The Volunteer Guides gave guided tours to 41,912 people (+ 24%). Thanks to our Sharing the Museum programme, 16,364 people (+ 9%) who do not usually have access to cultural experiences were able to participate in Museum activities free of charge. Our rich programme of lectures and films drew 24,486 people (+ 50%).

FREE, INNOVATIVE AUDIOGUIDES

In 2011-2012, the Museum's visitors were offered new tools, featuring the first audioguide comprising two tracks, one for adults and the other for families. This audioguide is accompanying the exhibition *Rendez-vous/Encore* and *Chéret's Terracotta Army* and, since its offering, was used by 53,486 Museum visitors, who loved it. With the opening of the new Pavilion of Quebec and Canadian Art, we introduced the first audioguide devoted to the Museum's collection; it provides three kinds of content: music, commentary and excerpts from the radio archives of CBC/Radio-Canada, including interviews given by artists like Jean-Paul Riopelle, Paul-Émile Borduas, Marcelle Ferron, Guido Molinari and many others, whose contributions add both information and touching. Recently, the Museum introduced a video production – a musical audioguide to the collection of European art. This original project was the result of a partnership between the Museum and the Arte Musica foundation. Conceived by Nathalie Bondil, this ecumenical, designed to enhance visitors' appreciation of our collection, was created by two music specialists who banned pieces of music and works of art with great discernment. This new musical stroll offers the listener-visitor comfortable enjoyment in our galleries, some fifty stations totalling 200 minutes of music. In addition to the pleasure of hearing music from different eras, this audioguide is an extension of the visit experience. It was created by François Filiatrault, early music specialist, with the assistance of Claude Vaillancourt. The musical audioguide may also be downloaded to an art phones and tablet PCs via a new mobile application – another first! Thanks to the generosity of Hydro-Québec that the Museum can provide its visitors with these two audioguides, to its collection free of charge.

THE NEW EDUCATION COMMITTEE

To continue the stunning leap forward, the Museum can count on its Education Committee, made up of experts and representatives of the milieu. This committee, which met twice this past year, identified twenty projects it wanted to support, including encouraging visits by schoolchildren and families from underprivileged backgrounds, the creation of educational resources online and a programme of scholarships in partnership with Montréal's four universities. The Museum also established a development plan aimed at fostering participation in its educational and cultural activities up to a total of 200,000 visitors per year by 2015. To bolster these efforts, donations and sponsorships were sought.

On September 6, 2011, at a special evening reception, the Museum announced the extraordinary contribution from La Fondation de la Chenelière that would fund the expansion and renovation of the Museum's educational facilities. This news coincided with the 50th anniversary of the Museum's Education Department, founded in September 1961. Aside on our new family lounge, located at the corner of Sherbrooke and Crescent Streets, began a few weeks later. The renovation of the studios on Level S3 continued, in view of an official opening of the new educational facilities in September 2012.

In short, 2011-2012 has been an incredibly positive year for our programs and dedication to their expansion, the Museum has given itself an original and multifaceted vision of education.

JEAN-LUC MURRAY
Head of Education and Community Programmes

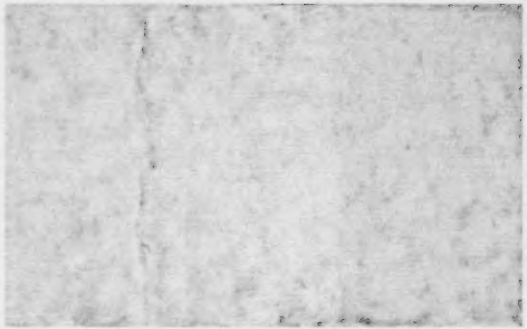
MMFA: DAZZLED BY SOUND
The free musical audioguide created by the Montreal Museum of Fine Arts (MMFA) to accompany a visit to the collection of European art is a unique experience – an innovation that will delight both lovers of the visual arts and music lovers. An audioguide that enables visitors to immerse themselves in great art by … listening.
– La Presse, April 2, 2012

CONCERT OF THE SENSES AT THE MONTREAL MUSEUM OF FINE ARTS – FOLLOW THE AUDIOGUIDE!
From now on, the walls have ears at the Montreal Museum of Fine Arts (MMFA).
– Le Devoir, March 26, 2012

Patrick Michel de la Chenelière cuts the ceremonial ribbon at the announcement of the gift to the Museum, September 2011. Photo: Natasha Lyons

ART LINKS: ART FOR PEOPLE WITH ALZHEIMER'S DISEASE

Conceived in collaboration with the Alzheimer Society of Montreal, this programme is part of "Sharing the Museum" and is designed for Montrealers in the early to mid-stages of the disease and their partners. "Art Links" is inspired by the "Meet Me at MoMA" programme of the Museum of Modern Art, a pilot project introduced in 2005 for residents of a New York City assisted living facility. "Art Links" is one of the few initiatives of this kind in Canada.



THE MUSEUM'S ASSOCIATION OF VOLUNTEER GUIDES

I am grateful for this opportunity to acknowledge the Volunteer Guides' outstanding contribution to the Museum's activities and also to report on my year as President of the Association.

With the reinvented Museum and the additional requirements – those of visitors in particular – we had our fair share of challenges to face. However, we were able to adapt and respond to the expectations of the Museum and the institution's dynamic and innovative development. Both Museum management and our partners truly appreciate our passionate commitment to the Museum and regularly let us know much they value our work.

The Association of Volunteer Guides now numbers 215 Guides, 155 of them active. Twenty-six new Guides will join our ranks in 2013.

To better manage our many activities and projects, in recent months we set up a number of permanent and temporary committees to oversee technological issues, the Discovery Tours, and our cultural tours, as well as new tours with a playful approach that we have titled Divertimento. The quality, flexibility, professionalism and skill enhance the experience of visitors as they discover the remodelled collections in the various pavilions, especially the collection of Quebec and Canadian art in the Bruno-Cormier and Marc Bourgie Pavilion.

In 2011-2012, we saw a remarkable upswing in the number of guided tours, as we welcomed 41,912 visitors, 24% more than in the previous year. This increase was due in large part to a revised programme that included two tours a day from Tuesday to Friday and one on Saturday and Sunday, focussing on international art and highlights of the collection: *Rendez-vous/Encore* and *Chéret's Terracotta Army: The Fashion World of Jean-Paul Gaultier: From the Sidewalk to the Catwalk* and *Lysiane Fortin-Gagné: From Manhattan to the Boutiques*, to mention only three exhibitions, provided inspiring and enriching experiences for the Guides and for Museum visitors.

In addition to the training sessions given regularly by the Museum, which always fulfill our expectations and are greatly appreciated, **every one of our Guides devotes between 150 and 200 hours to preparing the tour outline for every new exhibition.** Forty of our Guides also travelled to London for further training, where they benefited from an outstanding museological programme.

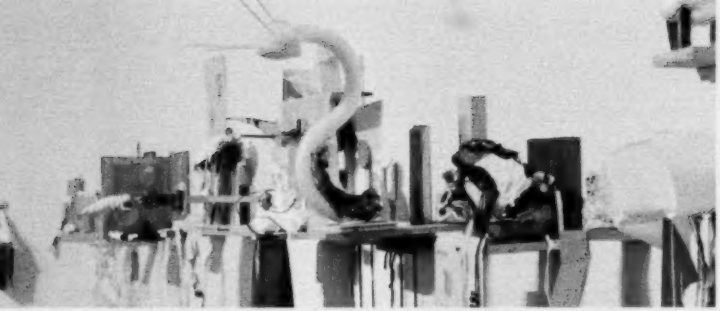
With the Education and Community Programmes Department, under the direction of Jean-Luc Murray, we continued a wonderful association based on mutual respect and consultation with the aim of satisfying the expectations of both visitors and Volunteer Guides.

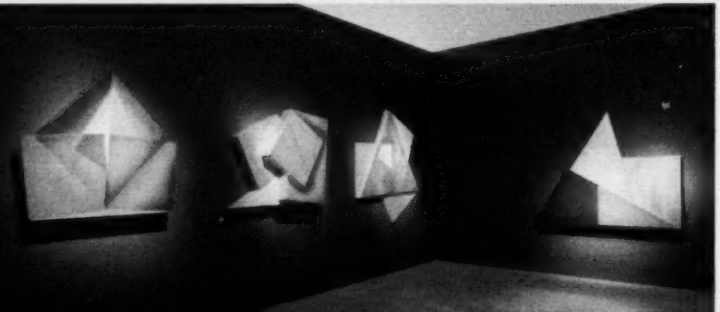
All the achievements of the past year were the outcome of rewarding partnership between the Guides themselves and also with the Museum staff and my colleagues on the board of Trustees, Mary Mc Queen Reidy, Carlotta Walter Di Fiore and Francine Lacoy, whose efficiency I salute. They have all my esteem and my gratitude for their support and trust in me. It has been an honour and a privilege to work with them.

In conclusion, I must stress major projects were realized by our team in the last twelve months. I take this opportunity to hail the admission of our new boys, which from now on will give our association an official, identifiable and coherent image, reasserting our identity and raising our profile.

With appreciation, sincerity and dedication. ■

MICHELINE L'ESPÉRANCE-LABELLE
2011-2012 President, Association of Volunteer Guides





2011-2012 EXHIBITION CALENDAR

JEAN NOËL DESMARAIS PAVILION

"THE TWENTIETH CENTURY: AN INTRODUCTION
Works from the Contemporary Art Collection of the Montreal Museum of Fine Arts
September 14, 2010 – August 21, 2011
MMFA Production

"OPPOSITE: MONTREAL ARTISTS TIN-KONG AU AND THE MOVEMENT"
October 28, 2010 – May 1, 2011
Produced by the MMFA and Opera de Montréal

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY
February 11 – June 26, 2011
Presented by the Royal Ontario Museum in association with the Museum from the Capital Normal University and the Capital Cultural Heritage Protection Center, Beijing, People's Republic of China, with the collaboration of the MMFA

"RED FLAG:
Contemporary Chinese Art in Montreal Collections
March 3 – June 5, 2011
MMFA Production

"THE TWENTIETH CENTURY: EUROPEAN PRINTS FROM THE COLLECTION OF DRS. JONATHAN MESERVE AND ARTHUR HOLZKNECHT"
THE PHYSICIAN'S EYE
April 7 – August 21, 2011
MMFA Production

"SARGA MURPHY:
La Reine des jours
June 22 – October 2, 2011
MMFA Production

"TÊTE À TÊTE:
Portraits of Quebec Artists by Richard-Max Tremblay
September 30, 2011 – February 5, 2012
MMFA Production

"1980 TO THE PRESENT:
Current Practices at the Quebec and Canada Art Scene
Since September 30, 2011
MMFA Production

"BIG BANG:
Circularity in Green Curtis Hamelin
November 4, 2011 – January 27, 2012
MMFA Production

"DUBUISSON & ROCHELEAU:
In My Mind's Eye
November 6, 2011 – April 1, 2012
Produced by the Owen Art Museum, Southampton, New York

"RESOLUTE BAY:
Bright for Day Journey
November 6, 2011 – April 8, 2012
Co-produced by the Montreal Museum of Fine Arts and the MMFA

"FROM THE 1220s TO THE ROARING '20s:"
Selections from the Museum's Collection of European Master Drawings
February 11 – May 13, 2012
MMFA Production

MICHAL AND RENATA HORNSTEIN PAVILION

THE FASHION WORLD OF JEAN PAUL GAULTIER
From the Sidewalk to the Catwalk
June 17 – October 2, 2011
Produced by the MMFA in collaboration with The Maison Jean Paul Gaultier

CYCLING IN MONTREAL
From Manhattan to the Bandanas
January 21 – May 13, 2012
Produced by the Whitby Museum of American Art in collaboration with the MMFA

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"CASSARS"
September 14, 2011 – September 13, 2012
MMFA Production

INSTALLATION IN THE MUSEUM'S FOUR PAVILIONS

"MICHAEL MORRIS"
Inner Space
November 4, 2011 – January 22, 2012
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*Free admission

MMFA'S EXHIBITIONS ON TOUR

FRIST CENTER FOR THE VISUAL ARTS, NASHVILLE, TENNESSEE

WARHOL LIVE
Silver and Dance in Andy Warhol's Work
June 24 – September 11, 2011
Presented by the MMFA in partnership with the Andy Warhol Museum, also a Hillman Cancer Museum of Pittsburgh

DALLAS MUSEUM OF ART

THE FASHION WORLD OF JEAN PAUL GAULTIER
From the Sidewalk to the Catwalk
November 13, 2011 – February 12, 2012
Produced by the MMFA in collaboration with the Maison Jean Paul Gaultier

FINE ARTS MUSEUMS OF SAN FRANCISCO – DE YOUNG

THE FASHION WORLD OF JEAN PAUL GAULTIER
From the Sidewalk to the Catwalk
March 24 – August 19, 2012
Produced by the MMFA in collaboration with the Maison Jean Paul Gaultier

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The Plan québécois des infrastructures will devote $125 million to projects that will endow Montreal with a tangible legacy for its 375th anniversary. In concrete terms, this sum will, among other things, fund the construction of a new building at the Montreal Museum of Fine Arts. This new pavilion will house and showcase the outstanding collection of Old Masters given to the Museum to celebrate its anniversary by Michal and Renata Hornstein.

– Raymond Bachand, Québec Minister of Finance and Economy

AN OUTSTANDING YEAR FOR ACQUISITIONS

The Major Gifts Campaign, launched in May 2010 for the Museum's 150th anniversary, will draw to a close at the end of 2012, the date of the centenary of the Michal and Renata Hornstein Pavilion, designed by the Maxwell brothers and opened in 1912. As of March 31, 2012, some 425 works (including 222 archaeological artifacts and 139 decorative art objects) had been donated to the Museum, for a total value of $16 million – and that's not counting promised gifts!

Among purchases we owe to the perspicacity of our curators and the indispensable generosity of our donors, we should note Jacques de Tonnancour's brilliant *Seated Nude*, the work's previous owner, Louis Comtant Tiffany, which belonged to a Montreal family, a monumental bowl for the educational facilities commissioned from an Inuk artist of the late Claire Gahes and an avant-garde Chinese camera, on loan from San Lafon. Thanks to the expert help of Marcel Blouin, our consultant on the acquisition of photographs, and the splendid generosity of the artists themselves, the MMFA is persevering in its determination to build up a collection of documentary photos by Quebec artists: Bernard Arsan, Claire Beaugrand-Champagne, Roger Charbonneau, Normand Rajotte and Gabor Szilasi. Montreal photographer Richard-Max Tremblay has presented us with an important gift of portraits of Quebec artists, which were exhibited at the inaugural celebrations of the fourth pavilion.

THREE WORKS COMMISSIONED FOR THE NEW PAVILION

The Eye, the stunning bronze giant commissioned from the Montreal sculptor David Altmejd, marks the link between the street and the Museum's representing the symbolic site of a vaster adventure, from art to the soul, remembrance to seven cultures and powerful quest, the glass bosses of *Mitsitiia*, an installation by Dominique Blain chosen in view of the Museum's policy of integrating the arts into architecture, excites the ghostly image of a lost heritage lastly, to introduce visitors to the historical layout of the collections, the dramatic and hallucinatory royal hunt entitled *The King's Hounds* imagined by Kent Monkman, a fascinating analysis of the stereotypes of New France. These three emblematic works, new icons of the Pavilion of Quebec and Canadian Art, came into the Museum's collection and enriched our ubiquitous thanks to the generous support of the artists and of many donors. We offer our warmest thanks to David A Hanyk, Bruce Bailey, Kent Monkman and all the M ceum's supporters.

Two wonderful pieces of news came our way on the first day of spring, March 20, 2012: the Museum realized a long-cherished dream. First, the superb collection of Old Masters built up by Michal and Renata Hornstein was officially donated to the MMFA, and then the government of Quebec offered us a grant that will enable us to conserve and exhibit this collection, unique in Canada, by building, to mark Monsieur's 175th anniversary, a new pavilion devoted to international art. This remarkable couple I am been supporting the Museum for many years by donating numerous major artworks to our collection of European art. Last year they gave the Museum the magnificent *Still Life with Game* by the Flemish master Frans Snyders for the Museum's 150th anniversary.

We are privileged and delighted to widen their collection, curated by private collectors, and to keep it in Quebec. This major ensemble of some 70 paintings, valued at more than $75 million, spans many centuries, from the first distance to the advent of modern art. It includes an outstanding group of fourteen Flemish paintings from the Golden Age (seventeenth century), with vast masterpieces as the Return of the Prodigal Son by Jan Steen's atAn Family Scholar in his Study by Jan Davertz. Recognized by international experts, the collection is an unparalleled national treasure. It is important to recall that for MMFA's acquisition funds are entirely private and that it would be impossible for any institution in Canada to purchase or assemble a collection such as this today. ■

NATHALIE BONDIL

CAMPAIGN 150 GIFTS FOR OUR 150TH: GREAT WORKS FOR A GREAT MUSEUM

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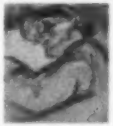
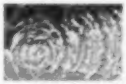
* In the following pages, a red dot in front the title identifies works generously donated to the Museum on occasion of its 150th anniversary

QUEBEC AND CANADIAN ART

INSTALLATIONS

WORKS ON PAPER





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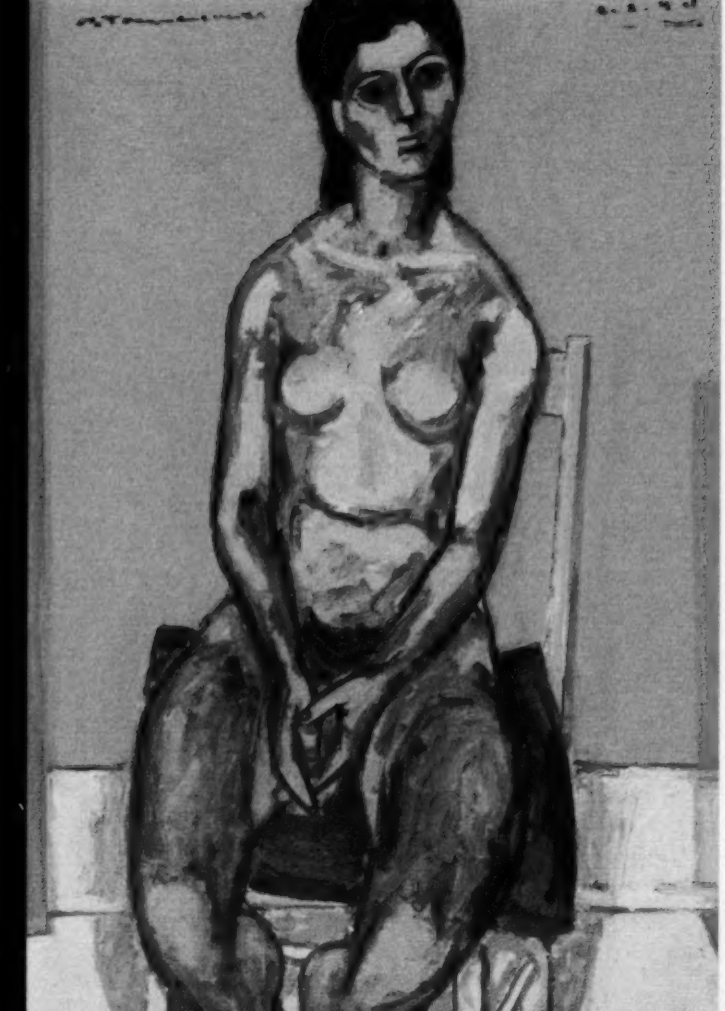
P

[illegible] ARTIST'S STUDIO, 1915
[illegible] Lawren S. Harris, 1885-1970
[illegible], dated 1925, oil on canvas, 127 x 101.7 cm
Gift of the Estate of Dr. Lawrence D. and Luella G. Hyatt, in honour of the 150th anniversary of the Montreal Museum of Fine Arts



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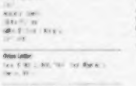

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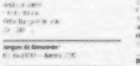

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SCULPTURE

MIXED MEDIA

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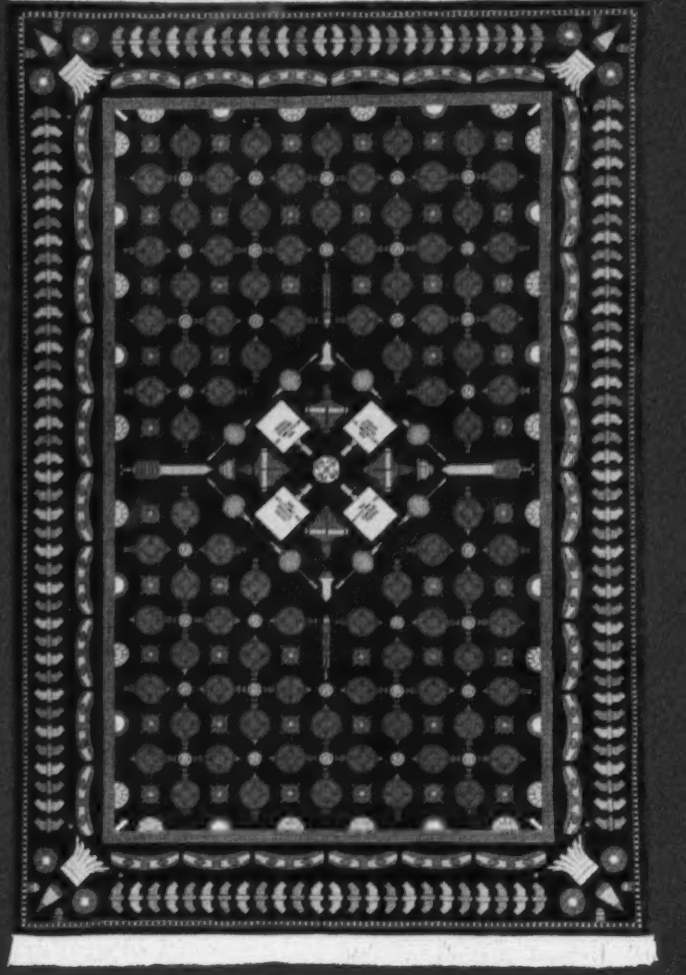
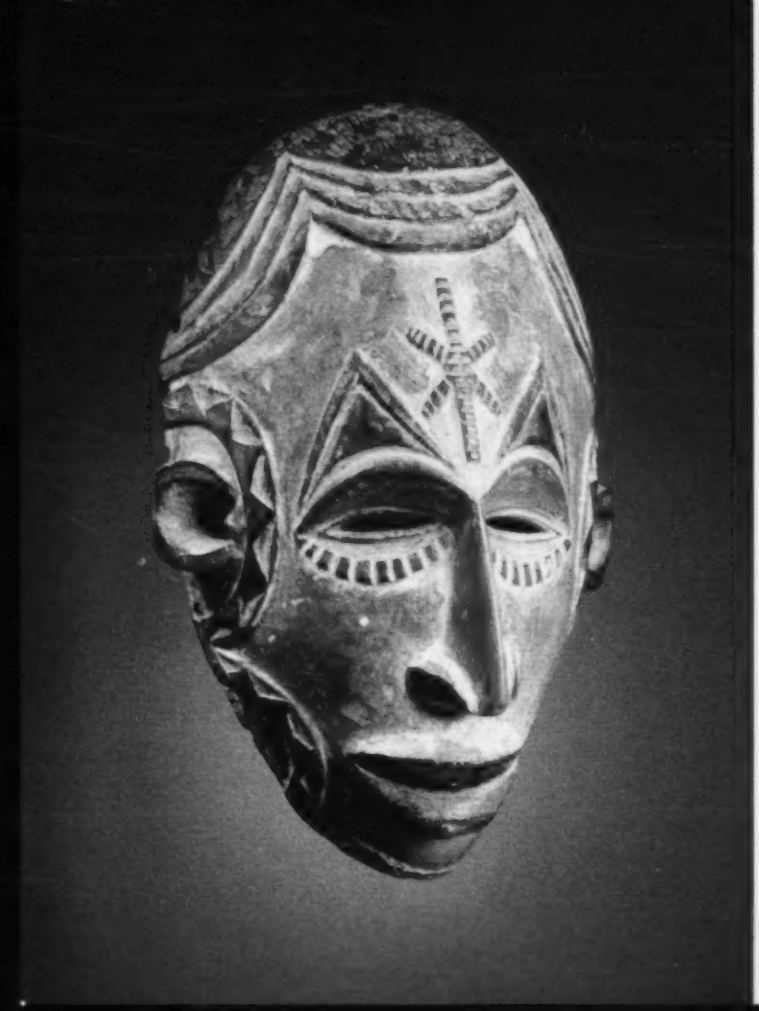
INUIT ART WORKS ON PAPER

INUIT ART SCULPTURE





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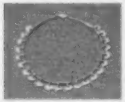

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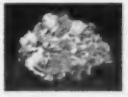

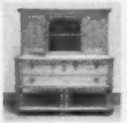

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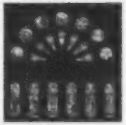

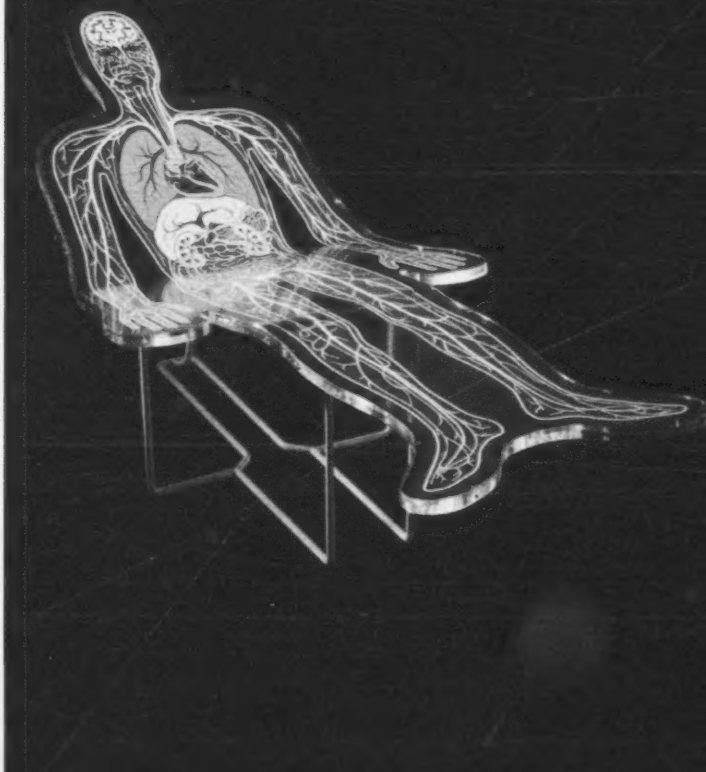

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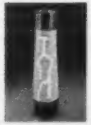

62

4
Michael Merrill, born in 1953
2 Pears, c. 2008
Vinyl paint on plywood
121.9 x 91.7 cm
Private collection

This work is one of a series of twelve paintings created in the same size and which form an ensemble titled Nine Pears and Mrs. Bridge's Tea Party, in reference to the Women's Committee that was instrumental in the birth of 1911 in the Museum's first premises.

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AS OF MARCH 31, 2012

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Nathalie Lemoyne

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AS OF MARCH 31, 2012

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THE MUSEUM FOUNDATION PRESIDENT'S REPORT

BERNARD LAMARRE

President
The Montreal Museum
of Fine Arts Foundation

In 1951, twenty years ago, efforts are intended the Jean-Noël Desmarais Pavilion, we were already envisaging underground galleries that would connect the three existing pavilions to a new exhibition space, as the Erskine and American Church. This new wing is now an accomplished fact, a dream come true, more majestic than anything we might have at aspired. But this splendid enterprise could not have been brought to fruition without the help of thousands of people who, like us, believed in this dream and therefore supported the Museum's expansion projects.

I would like to thank each and every one of them, and especially the Bourgie family, Claire and Marc, Claude and Pierre. Their faith in the Museum and their love of the visual arts and music enabled us, with their help, to build a truly unique performance space encorporating into a museum a superb professional concert venue that hosts programmes of music linked to the Museum's collections and exhibitions. Bravissimo!

We are also grateful to Hydro-Québec, Power Corporation of Canada, Rentmens (Canada) Limited, the National Bank, Pierre H. and Andrée D. Lessard and the J. Armand Bombardier Foundation for their support of the construction of the Claire and Marc Bourgie Pavilion of Québec and Canadian Art, as well as the Museum's Volunteer Association, a donor honouring the Bloch-Bauer family and the Arte Musica Foundation for helping to make the Bourgie Concert Hall a reality.

Sincere thanks also go the Museum's donors are members for contributing to our major fund-raising campaign, and to all those who donated works during the 150th anniversary campaign, for helping to enrich our collection, which is open to the public free of charge at all times.

Original approaches implemented this year to increase donations included the opportunity to "acquit" the stained glass windows, seats and pews in the concert hall. I offer my warmest thanks to all those who took part in these programmes, and I salute the members of the stained glass windows committee chaired by Claude Provencher and Pierre Poirier-Roy, with the support of Pierre Bowet and the Foundation team, with special thanks to Michelle Prévost for her unwavering devotion.

In conclusion, we owe an immense debt of gratitude to Michel de la Chevrotière, for supporting the expansion of our educational facilities. Until now, owing to a lack of resources and space, we had to turn away over 15,000 young people each year. As of September 2012, the situation will happily be rectified. Over the next five years, we expect the number of schoolchildren and families visiting the Museum to double. In 2012-2013 alone, we will be able to admit twice the number of young people in our hands-on workshops (20,000 instead of 10,000), to offer guided tours to 23,000 schoolchildren (an increase of 15% over last year), to enable four times more children from disadvantaged backgrounds to spend a special day at the Museum, and 40% more young people to attend a concert at Bourgie Hall.

As always, we are counting on your support to help us achieve these goals.

I would like to close by mentioning the outstanding generosity and involvement of Brian M. Levitt, the Museum's Chairman of the Board, and Nathalie Bondil, the Museum's Director. Thanks to their networks and dedication to the Museum's cause, the major fund-raising campaign has succeeded in bringing in essential donations.

Thank you one and all. ■

Daniel Arbour, born in 1954
[illegible], 2010-2011, drawn
Lac Archer, Au Témiscamingue, Québec
155 x 240 x 295 cm
Gift of the artist and the engagement of the Montreal Museum
of Fine Arts during the Museum Campaign 2006-2012

[illegible]

THE MUSEUM FOUNDATION OFFICERS AND TRUSTEES

AS OF MARCH 31, 2012

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Danielle Chamaillard

[illegible]
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Bernard Lorentz, Q.C.

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Guy Savoy
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SECRETARY
Danielle Arbour

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AS OF MARCH 31, 2012

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ex officio
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Jocelyn Proteau
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Gerda Chambers
Bernard Lamarre, Eng., O.C., O.Q.
Brian M. Levitt

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Bernard Lorentz, Q.C.
Bernard Lamarre, Eng., O.C., O.Q.
Brian M. Levitt
Guy Savoy

2008-2012 MAJOR FUND-RAISING CAMPAIGN
OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts would like to extend its sincere thanks to donors who pledged a monetary gift or donated one or more works of art, books or artist's files to the Museum's 2008-2012 Major Fund-raising Campaign. *A Great Museum at the Heart of a Great City*, before March 31, 2012

$10 MILLION AND MORE

Hershorn, Michal and Renata

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Government of Canada
Government of Québec

$5 TO $9.9 MILLION AND MORE

The Bourgie Family
Claire and Marc Bourgie
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$2.5 MILLION AND MORE

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Mendel, Anna and Joseph
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Rogerbuld, Rene
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Chaney, Paul G.
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Cohen-Rose, Sandra
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Gagnon-Gleason, Therese
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Gibeaki, Karine
Godin, Hubert
Gouin, Louis J.
Gould, Trevor
Gravel, Diane
Gregh, Antoine S
Greene, Nicole I
Grégoire, Marie-Lucie
Grondin, Louise
Guipmarch, Noel
Hart, Ni Yuan
Hart, Anne-Marie
Hatte, Wilhelmine
Hertil, Rita and Yves
Hinsh, Ivan
Hétus, Line
Hertsen, Jules
Hirdarb, Ophir
Labelle, Claude and
Micheline Duplessis-Labelle
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Labrecque, Louise
Labrie, Simon
Lacroix, Thérese
Lalemine, Ginette
Lagacé, Francis
Lamonde, Yvan
Laporte, Françoise
Laurent, Jacques and Mire
Lavigueur, Lorose
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Lemieux, Ruth
Létourneau, Suzanne
Lucas, John M.

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Page, Danny
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Patterson, Arthur J.
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The Estate of Micheline Legendre
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Gibeaki, Karine
Godin, Hubert
Gouin, Louis J.
Gould, Trevor
Gravel, Diane
Gregh, Antoine S
Greene, Nicole I
Grégoire, Marie-Lucie
Grondin, Louise
Guipmarch, Noel
Hart, Ni Yuan
Hart, Anne-Marie
Hatte, Wilhelmine
Hertil, Rita and Yves
Hinsh, Ivan
Hétus, Line
Hertsen, Jules
Hirdarb, Ophir
Labelle, Claude and
Micheline Duplessis-Labelle
Labranche, Jacques
Labrecque, Louise
Labrie, Simon
Lacroix, Thérese
Lalemine, Ginette
Lagacé, Francis
Lamonde, Yvan
Laporte, Françoise
Laurent, Jacques and Mire
Lavigueur, Lorose
Lavoie, Marcine
Léger, Claire
Lemieux, Ruth
Létourneau, Suzanne
Lucas, John M.

Pomerleau, Yolande
Prévost, Michelle V.
Proulx, Gilles
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Trentan, Sheila
Vico, Suzanne
Vice, Reuben
Vincent, Jeanne
Wallon, Robert
Warner, Derek
Woods, James A.

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Addenda Capital

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Association of Volunteer Guides of the Montreal Museum of Fine Arts

2011-2012 ANNUAL FUND-RAISING CAMPAIGN

A TRIBUTE TO OUR BENEFACTORS AND DONORS

We would like to extend our sincere thanks to the individuals, corporations and foundations who made generous contributions to this year's Annual Fund-raising Campaign between April 1, 2011, and March 31, 2012.

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$10,000 AND MORE

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Gendron, David
Greenberg, Irene
Guerlain, Daniel-Eric Florence
Pagé, Sandra
Saint-Pierre, Guy
St-Germain, Guy
Wainer, Joël

Abitibi-Consolidated
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$2,500 AND MORE

d'Anglejan-Chatillon, Alix
Etheridge, Paul
Fish, Aaron M.
Irving, Joan C.
Labrecque, Louise
Lacourcière, Benoît and Pierre Bélard
Mac Askin, Christine
Malcolmson, Robert
Noël, Guillaume
Sherry, Maureen and Salander
Watkins, Huguette

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Fawcett, Dana
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Lapointe, Roger
Silver, Gary
Laberge, Micheline
Labrecque, Jacques
Laporte, Francine P.
Lapointe, Robert
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DEATHS

It was with regret that we learned of the deaths of the following Distinguished Members of the Museum.

A. McKenzie Barr-Ewart
Marjorie Boudreau
Ronald Chapman
Adrienne Clarkson, Rome
Georges Delrue
Marcelle Dumoulin
Blake Gallop
Mary L. Gamble
Madeleine Gardiner

Janet Lawson
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Marie Martin
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Dr. Alfred O'Brien
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Betty Rosman

Madeleine Rousseau
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Victoria Wiseman
Stephen Wineberg

PROMOTIONS 2011-2012

As the Montreal Museum of Fine Arts celebrates its 150th anniversary, we are pleased to publicly recognize the names of those individuals whose annual contributions enabled them to attain the status of Distinguished Member or accede to a higher category. We offer them our sincere congratulations.

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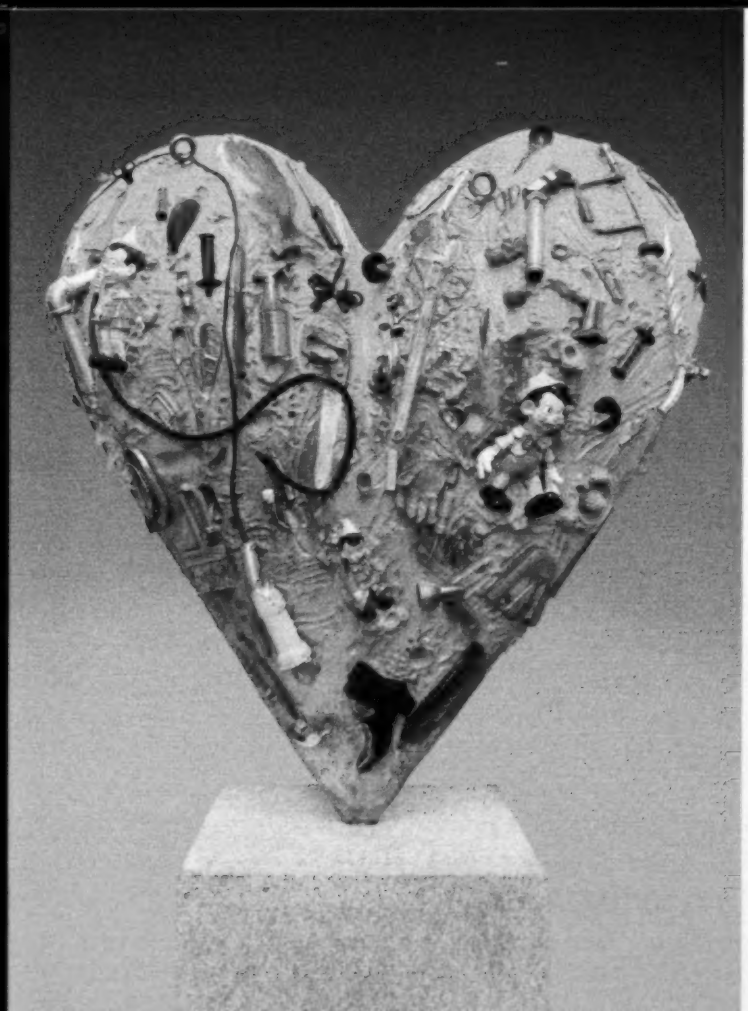


VOLUNTEER ASSOCIATION'S REPORT

Museum management wishes to thank Leslie Druckman, who, since 1999, has been in charge of the Museum's magical display of Christmas trees featuring some forty trees decorated by volunteers from various cultural groups and associations. As its patron, each year she generously funds the costs of this display, which delights both young and old, free of charge, during the holiday season.

The results of the Volunteer Association's sixty-fourth year of operation, which was rich in activities and accomplishments, speak for themselves. The Museum community continues to faithfully support the Association's Gala-evening activities and events, participating in the Museum Ball, the Eyes Wide Open Masked Soirée, cultural tours, Christmas concerts and Christmas tree exhibition.

EYES WIDE OPEN MASKED SOIRÉE

On April 9, the Volunteer Association held the seventh edition of the *Eyes Wide Open* Masked Soirée, one of the city's most glamorous and spectacular events of the year. This year's soirée, *Le 7e art*, was an unqualified success. The ultimate celebration of film was based on a unique concept by Jean-François Touchard, Vice-President of Nota Show Creation at Cirque du Soleil and honorary President of the event for the fifth consecutive year. Caroline Sasic presided over the enthusiastic Steering Committee.

Inspired by the magic and mystery of the silver screen, Marlène Bélanger-Salvayre, Artistic Director of the soirée and designer at Cirque du Soleil, created a unique concept and unforgettable experience for Montreal's hip, young, cosmopolitan professionals. **The 900 guests, clad in black or white, experienced a world where reality and illusion intermingled**, from entertainers with the highly eccentric dancers on the tile set to the performance by *Par de Lunes*, the live painting of a fresco by the En Masse initiative and a contemporary dance performance in each gallery of Grand Salon and Fresh Delights. In this surreal world, they danced the night away to the unreal rhythms of DJ YO-C. Heavenly food and splendorous drinks were created by Stéphan Adam, Food and Beverage Concepts Artist at Cirque du Soleil.

THE MUSEUM BALL

The 2011 Museum Ball, held on November 5, was a resounding success! **The Volunteer Association hosted cocktails in the new Bourgie Concert Hall to mark the inauguration of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art.** Norman Hébert, Jr., President and CEO of Groupe Fab Avenue, and R. Arthur Orr, President and CEO of Transalta Power Corporation, were Honorary Co-presidents of this prestigious event, greeted over by Salvador Aggi Orr. The members of the Volunteer Society – Claire, Marc, Pierre and Claude – were the Ball's guests of honour.

In collaboration with the Museum's team, designer Scott Wilson created an exciting and magical atmosphere, decorating areas from the collection of Quebec and Canadian art. Guests enjoyed a scrumptious dinner prepared under the direction of Fernando Peralta from caterers, the Queen Elizabeth, with wines selected by the MMFA.

The **Volunteer Association of the MMFA would like to extend** its sincere thanks to the individuals and companies, as well as **the members of the Steering Committee, who helped make the Museum Ball a huge success once again this year.**

CHRISTMAS ACTIVITIES

On the four Sundays of Advent, the Volunteer Association presented **Free Christmas Concerts** in the Hall of Bronzes. The audience was delighted by the four talented choirs: Anima Musica, Concerto Della Donna, les filles de Fifi and the Sainte-Anne Singers. Suzette Leclerc is responsible for this activity, and we warmly thank her for her dedication.

The public also enjoyed the **Free Christmas tree exhibition** that year, with 40 trees decorated by various associations and ethnic groups in the Michel and Renata Hornstein Pavilion from November 25 to December 31, 2011. We wish to thank all the groups and associations for their loyalty and participation.

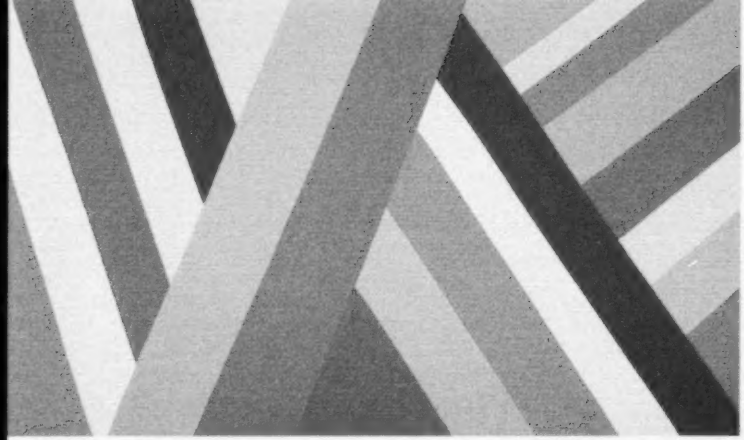
CULTURAL TRIPS AND TOURS

The Cultural Tours Committee organized an outstanding trip to Paris in October for Museum VIPs. In June and July, a group went to the National Gallery of Canada to discover the magnificent Impressionist and to Canadiana and 16 Saltworks in Rome, while another enjoyed the hidden treasures of the Vaudreuil-Hudson region and the Jardins du Précambrien en Estrie, and other participants had the pleasure of attending the festival de Lanaudière. A group of VIPs had afternoon tea at the Mount Stephen Club before it closed. And in the fall, another group managed to Maison symphonique with the OSM and discovered Lachine Old Montreal.

Thanks to all these fund-raising activities held this year, the Volunteer Association was pleased to make a donation of $ ... million to the Museum. This donation will help finance the publication of exhibition catalogues for *Beyond Pop Art: New Conversations and Perceptions*, *Kingdoms of the Sun and the Moon* and an event featuring the Museum's collection of Decorative Arts and Design, World Cultures and the Fine Arts, as well as fund the activities of the Education and Community Programmes Department and contribute to the presentation of the exhibition *A History of Impressionism: Great Monet Paintings from the Clark*.

The Volunteer Association extends its sincere thanks to everyone who participated in organizing these events, to all companies and the general public that support our activities and make such a gift to the Museum possible. ❦

CAROLINA GALLO R. LA FLÈCHE
ALEXANDRA MACDOUGALL
Co-presidents
Volunteer Association



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NOVEMBRE 5, 2011

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